

THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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THESPIAS IN GOTHAM.

LATEST EVENTS IN THE THEATRES OF THE METROPOLIS.

"Engaged" at the Park.

In *Engaged* W. S. Gilbert has given to the public one of the quaintest and most pungent satires which has yet proceeded from his pen. Manager Abbey, who produced it in excellent style at the Park on Monday evening, is to be congratulated on the success attending the representation. The chief excellences of the dramatic writing of Gilbert, who is, doubtless, the most gifted contributor to this branch of literature, is his perfect freedom in dealing with social abuses or mere conventionalities. In *H. M. S. Pinafore* he has drawn a satire so strikingly perfect in its truth and accuracy that the resemblance was at once noted in England. It was directed against Smith, the news vender, whom chance served to make Secretary of the British Admiralty, and whose ignorance of nautical matters and marked personal peculiarities were made very amusing. It is, of course, true that this satire, like all satires based on specific cases, is purely local in its application. Very few persons outside of Great Britain appreciate the full force of the innumerable "points" in *Pinafore*. The deft but spirited allusions to the ways of tars, the feigned politeness of the Admiral, his musical aspirations and his complete subjection to the rule of his "sisters, his consins and his aunts," are admired in this country for the innate sense of fun shown in their treatment, without special regard to their application to English affairs.

In *Engaged* Mr. Gilbert has had an idea equally well defined. But he has raised the fun from the grade of caricature to that of comedy, as befits a work of the literary pretensions of *Engaged*. Scotch marriages have, of late years, been a subject of constant agitation in Great Britain.

The lax nuptial law, prevalent in that country, furnished Wilkie Collins with the theme of his most successful romance, "Man and Wife." In *Engaged* it is held up to merited scorn and contempt. As part of the satire, keener reference is made to the character of the typical Scotchman, which, in play and comic almanacs, is always represented as mercenary, miserly and absurdly mean. This idea runs through the piece, and was in England its chief recommendation as a satire of contemporary events. The author's preface, an extract of which, by the way, Mr. Abbey has aptly incorporated in his programme, reads:

"The author's intention in writing this play was to try the effect of treating a broadly farcical subject in a grave and earnest spirit, and without extravagance in tone, gesture or costume. It has always been found that where the parts were played in accordance with this theory, the comedy has been eminently successful."

This complete seriousness in treating the topic constitutes the keynote of the piece. The play is, in fact, what is called in the American vernacular, a piece of "guy" from beginning to end.

The plot deals with a canny Scotsman of wealth, a lackadaisical lowlander, a fighting major, a mercenary stage uncle, a grotesque guardian and five women—one a blushing maiden, one a saucy soubrette, one a love-lorn young woman, and two Scotch females, the McFarlands. The plot relates seriously how a man becomes married simultaneously to two women, and turns on how the location of a fence renders him either a bigamist or a free man. From this is evolved constant fun. The dialogue fairly crackles with the smartest kind of repartee written in Gilbert's keen, nervous way, and from the rising to the fall of the curtain there is almost incessant laughter.

The acting was about as near perfection as a company can ever hope to come. Agnes Booth carried off the chief honors by a performance of remarkable brilliancy as Belinda Treherne, which is destined to be the most popular impersonation of this most consummate actress. She caught the spirit of the piece completely. James Lewis made a dry, quaint, Cheviot Hill and Joseph E. Whiting, made up after the fashion set by Southern as the Crushed Tragedian, was capital as Belvawney. George Stoddard as MacGillendy the major, appeared only in the first act. Tom Riggs was heartily enjoyed as a tearful lowlander, and Sidney Cowell was good—when she did not omit her dialect. Minnie Palmer played Minnie Symperson rather better than she had played any similar part at this theatre, and W. F. Owen, Mrs. Gilbert and Marie Chester fulfilled satisfactorily remaining roles. Mr. Owen was especially comic. *Engaged* is beautifully and tastefully mounted, and is good, we think, for a "run."

"Nannette Labarre" at the Globe.

Last Saturday afternoon was produced a military drama, entitled *Nannette Labarre*, before a very fair audience, which, judging from the applause given, were somewhat pleased, not so much with the performers as with the play. It is from the French, containing good situations and thrilling tableaux. There was the usual long waits of a first performance, and the performers, with a few exceptions, were under the delusion that they were playing circus, instead of a drama. The supernumeraries were every inch soldiers, in that some wore too many inches for their clothes, while others were all clothes, and a few had inches of super-soldiers. Florence gave a fair performance as Nannette

Labarre, but her songs, especially her French song, are somewhat out of place. Walter Edmonds gave an excellent performance as Gaspar Delmair. His reading was very good for so young an actor. Mr. Tannehill walked through his part of Cyrille Evermond as if he was competing with a pedestrian. Mr. Mason endeavored to do his utmost as Antoine Labarre. Mr. Marston tried to be very funny, but his endeavors are in an absurdly bad part. Mr. Mulligan gave a fair performance as Jacques Dumond. We will be silent regarding the rest of the performers, believing that silence will give them the benefit of the doubt regarding their capabilities as actors. The piece may doubtless have quite a run.

Nible's Garden.

On Monday evening Katie Putnam made her first appearance at Nible's as Little Nell and the Marchioness in the popular dramatization of Dickens' novel, "The Old Curiosity Shop." Miss Putnam was supported by the following cast: Grandfather Trent, F. A. Tannehill; Sampson Brass, J. E. Peters; Quilp, E. Coleman; Dick Swiveller, W. C. Crosby; Plum, C. W. Allison; Kit, F. Harvey; Ned Trent, A. W. Charles; Mrs. Jarley, Mrs. Baker and Sallie Brass, Lottie Murray.

The piece was carefully rendered throughout, the principal roles being marked by some really excellent acting. Miss Putnam in both characters preserved the individuality of each. She is a pleasing and painstaking actress. The imitable Swiveller was fairly portrayed by Mr. Crosby, and his scene with the Marchioness caused roars of laughter. Mr. Coleman's makeup as Quilp shows decided originality, and is a sufficiently faithful portraiture of Dickens' dwarf to be recognizable at once. As Grandfather Trent, Mr. Tannehill made the most of his difficult part, betraying an occasional inclination to overstraining, however. The scenes between Nell and her grandfather after being driven from their home, were effectively rendered, while the ludicrous mistakes of the Marchioness showed by contrast the capacity of Miss Putnam as a protean artist. Mr. Coleman's Quilp is a performance already well-known in New York, and it needs at this time no additional recommendation. Mr. Peters' Sampson Brass is a very good performance of its kind, and was well received. Miss Putnam evoked much favor, and by her sprightly performance made herself at once a favorite. The Black Crook is in active preparation, and will be done on a scale of great magnificence.

Mr. Duff continues to present his H. M. S. *Pinafore* at the Standard to packed houses. The superb performance of Thomas Whiffin continues the magnet of comic interest. Miss Mills has improved.

Mexico is a failure at the Grand Opera House, and will be withdrawn presently to make way for Von Stamwitz in *Leah the Forsaken*, a part which she plays with some skill and warmth.

Mr. and Mrs. Boucicault concluded their very prosperous engagement at Booth's to a packed house on Saturday night in *Arrah-Na-Pogue*. Mr. Boucicault appeared at the Boston Theatre on Monday.

The last nights of *Ours* are announced at Wallack's. Its revival has proved very happy in business results, the houses having been uniformly good. The *Pinafore* craze at the other houses has doubtless benefited this one. *Ours* is certainly capitally represented at Wallack's.

The Fifth Avenue has done an unexpectedly good business with H. M. S. *Pinafore*, so it will be retained until further notice. Steele Mackay's play, *Thro' the Dark*, is, however, still in active preparation, and will be produced shortly. The cast includes Geo. Chaplin, Joseph Wheelock, Fred Robinson, Owen Fawcett, Frank Hardenberg, and other strong people.

Manager Hofele has again had recourse to Uncle Tom's Cabin, which is revived at the Bowery this week in really good style, and with plenty of music and a full chorus. The ample stage makes possible several of the striking scenic effects. The matinees at the Bowery are becoming quite a feature of the theatre—and a good one. They have been of late largely attended.

Mme. Janauschek's New Role.

Fanny Janauschek produced a new play called *The Countess*, at DeBar's Opera House, St. Louis, inaugurating her engagement in it. The piece was adapted from the Swedish of Frederika Bremer. The play is one that almost any actress would ponder well before taking up, because the title role is a repulsive character. A son, a stepson, and a stern and miserly though wealthy master, are the principal characters. The story is based on a curse the mother bestows on her only son, whom she detects in theft—which, however, he committed to save his stepbrother's honor. He acknowledges his guilt frankly, but offers in palliation the fact that he is only heir to the estates which, in the course of time, would revert to him, and as he positively refuses to obey her command to kneel at her feet and sue for pardon, she drives him from his home and showers curses on his head. Fifteen years afterward he returned a wealthy man, and the meeting and reconciliation between mother and son is brought about by the latter's betrothal to Selma, the only redeeming feature in the play. E. F. Thorne played the errand boy. The piece was not a success.

THE LATEST FRENCH SUCCESS.

"L'Assommoir" at the Ambigu-Comique.

The production of *L'Assommoir* at the Ambigu-Comique, Paris, on the 20th, created a great sensation. It is a five-act play by Busnach and Gastineau, taken from Zola's famous novel of that name. That the play was successful the first night, in spite of the antipathy felt toward it in advance by perhaps the majority of those present, cannot be doubted, but it is merely an ordinary drama of the popular stamp. What is decidedly exceptional is the perfection of the mise-en-scene. A picture of the interior of a lair, or public wash-house, is most imitable. The much-talked-of realism is pushed so far, that the score of women, with their arms plunged above the elbows in their wash-tubs, use real hot water, and real soap, and wring and shake real linen, while, in the Homeric combat between Gervaise and Virginie, they literally drench each other with the steaming contents of their tubs. The odor of soap spreads itself through the house to such an extent that one might fancy a washing day. Gervaise, the heroine, is a girl who has been brought from her native village to Paris by a journeyman hatter named Lantier, a contemptible scamp, who deserts her at the opening of the piece for a flaunting beauty named Virginie. It is at the washing-house in the second scene that Gervaise learns the truth, and her rival comes there to make game of her. From the fight that ensues arises the implacable hatred with which Virginie pursues Gervaise until the final score. Having thrown the contents of the washing-tubs over each other, the two women come to grips and fall together on the floor, and Gervaise inflicts on Virginie with her washing-bat a sound castigation. The heroine has henceforth an implacable enemy during her struggle through life. Fortune smiles on Gervaise at the outset, for an honest plumber named Coupeau marries her, promising at the same time that he will never put foot inside the *Assommoir*. There is no lack of customers at this shop, however, for it is here that Genjet, nicknamed Gueule d'Or, from his yellow board, has come at all hours of the day to seek his workmen. Virginie marries a police spy named Poisson, for she had been cast off by Lantier in the same way that Gervaise had been. The latter, however, keeps hanging about the neighborhood, for he counts on resuming his connection with Gervaise, who is such an industrious, hard-working woman that her purse would be useful for him to draw upon. Gervaise is succeeding in life when Virginie begins to plan her ruin.

First of all one day that Coupeau is repairing the roof of Poisson's house, a workman asks Mme. Poisson to tell the plumber that the scaffolding is insecure. The woman takes good care not to warn him, and Gervaise's husband falls from the third story to the pavement. He is not killed, but for six months he has to keep to his room, during which time Gervaise gets into a good business as a washerwoman. When Coupeau recovers he frequents *L'Assommoir* until he becomes a confirmed drunkard. Gervaise has great trouble with him, and at last becomes a drunkard herself. Coupeau enters a hospital, and on leaving is told by the doctor that the first glass he takes will cause his death. Virginie hears of this, and sends him a bottle of brandy. He seizes it and drinks until attacked with delirium tremens, when he dies in agony. This scene is worked up by Gil Naza with intense power, and exceeds in horror Croizette's famous dying scene in *The Sphinx*. After Coupeau's death Gervaise falls lower and lower. Her daughter, Nana, goes astray, and she at last becomes a beggar. In the final scene she is soliciting alms at the entrance of a dancing saloon on the outer boulevards, when Virginie and Lantier, who have renewed their former relationship, are passing in. The former gloats over the abject misery to which her rival has been reduced, and shows savage vindictiveness. Virginie's brutal triumph is not of long duration, for Poisson stabs her, and she falls dead at the same moment that Gervaise sinks to expire of hunger and exposure at her side. The drama is at times tiresome, and often painful, but it is full of living, breathing interest.

"Paul and Virginia."

The Hess Troupe produced Victor Masse's opera of *Paul and Virginia* at the Academy of Music, New Orleans. The Times of that city, in a review of the performance, says: "One thing strikes the attentive listener immediately, and that is the fact that Victor Masse is fabulously opulent in melody, and that he flings his riches about him like those royal old spendthrifts of the Italian school—the Verdis and Donizettis and Bellinis. Paul and Virginia literally blazes with musical gems from beginning to end, and these are put into orchestral settings of the more delicate and finished modern style, such as we find in the best work of Halevy or Gounod. Of course, the construction and the scenic effects are marked by the same scientific advance, and the drama follows a visible and intelligible plan of evolution, which is far from being the habit of grand operas. In our opinion, *Paul and Virginia* is destined to be very popular in all cultured communities, whether American or European. The mechanical part of it is full of color and strength, and its music is exceptionally melodious. There is nothing very intense in the plot, but it enjoys the advantage of being easy to understand, and is in no small degree calculated to appeal to the sympathy of an audience."

As to the manner in which the opera is interpreted by the Hess company, we have not very much to say in the way of commendation. To begin with, we cannot bring ourselves to recognize Miss Abbott's fitness for emotional acting. Any one who will compare her in *Martha* and in *Faust* must see that she is infinitely more pleasing and competent in the former than in the latter. She has not a dramatic voice, or a dramatic presence, or a dramatic method. Hers is a voice known in the French school as the *dugazon*, and her style is that of a superior order of soubrette—essentially juvenile and light and graceful, and never effective in the heavier walks. She has not the *feu sacré*, and it were idle and insincere to affect to believe that she has. Mrs. Seguin is altogether the tragedienne of the company, and in her the voice and the manner harmonize. She rejoices in a rich and powerful contralto, and she acts always with true dramatic art. Her interpretation of the role of Meala was the strongest point of the performance.

The Late Mrs. J. W. Wallack.

The widow of James W. Wallack, Jr., died on Tuesday at her residence in Long Branch, N. J. Mrs. Wallack was born in New York in 1815, and was a daughter of Mrs. Waring, the sister of Thomas and Henry Placide, the former well known to the New York theatre-goers of half a century ago as the manager of the old Park Theatre in Park row, and the latter popular as a comedian. Mrs. Wallack first appeared on the stage in comedy, under the name of Miss Ann D. Waring. Up to 1840 she played in genteel comedy with much success, and in 1852 completed an engagement in the old Bowery Theatre, then under the management of Tom Hamblin, father of Constance Hamblin now playing at the Lyceum Theatre. She was married to Wm. Sefton, brother of John Sefton. In later years she sustained creditably the leading parts in tragedy and comedy all over the country. After the death of her first husband she was married to James W. Wallack, Jr., a cousin of John Lester Wallack, of Wallack's Theatre, New York. Meanwhile her mother, after the death of Mr. Waring, became the wife of Wm. Rufus Blake, the comedian, who was a contemporary of Wm. E. Burton. Mrs. Blake is yet living at "The Sycamores." She is 82 years of age. The late Mrs. Wallack had been suffering for several years from heart-disease, which was the immediate cause of her death. Mrs. Wallack quitted the stage seventeen years ago, and since that time has been quietly and constantly aiding the poor and needy sick for miles around her home.

Boucicault at Booth's.

At the conclusion of Boucicault's performance of *Shawn the Post* in Arrah-Na-Pogue on Saturday night, an unusual scene occurred at Booth's Theatre. After the stars had been summoned forward, Mr. Brougham led out Miss Dyas, and then Dominick Murray had to appear, although he had partly divested himself of the "make-up" for Feeney. This did not satisfy the audience, however, and most of the assemblage remained standing, the ladies and gentlemen applauding in the stalls and boxes, and the gallery gods keeping up shrill calls and loud demands for a speech. This uproar lasted for nearly ten minutes, although the lights had been turned down, and there were no indications of life behind the curtain. Finally, however, the stage was re-illuminated, and Mr. Boucicault, who was still in the shirt sleeves and knee breeches of *Shawn*, came forward, amid cheers from all parts of the house. He held up his hands deprecatingly, and spoke as follows:

"Ladies and gentlemen, you ask for a speech, but I have been speaking to you all the evening, and I thought you would have had enough of me. Had my better half expected this demonstration she would have come forward, but she has so changed her personal appearance that it is not possible. She has been speaking to you all the evening, too, and speaking much better than I could, for it has been from the heart. [Applause.] The heartiness of the welcome given her this week is warmly appreciated. This had been intended to be her last appearance before you, but your reception has been such that I do not doubt she will be seen here again."

Too Funny for Anything.

[Roberson in the Chicago Amusement World.] By far the most comic event of late is the prosecution of Mr. Harvier, the *MIRROR* man by Byrne, the News man, for libel. Mr. Harvier, a young man of intelligence, and with a good record, has lately published some articles on blackmailing in journalism. In them he refers to editors who are ex-convicts and at present black-legs, and warns newspaper patrons to beware of them. No names being mentioned, of course conjecture was rife. But the matter turned out more seriously than was expected. Mr. Byrne, of the News, had Harvier arrested for libel and placed under bonds, which were promptly furnished. Byrne brings also a civil suit for \$5,000 damages, and soon after signifies his desire to withdraw his action. Upon our word, we have laughed so much that our muscles are weary of this Byrne matter is too much. Harvier, himself a convict, places himself in a position to be sued instead of suing. He declares to the whole dramatic world that he smarts at the insinuation of a young gentleman who edits a paper, and not a blackmailing sheet. (Letter from this that the News is.)

CHARLES FECHTER.

Letter from His Wife to the Philadelphia Times.

1 REX MALHERBERG, Paris, Jan. 23, 1879.
SIR:—An article inserted in a number of your newspaper dated 23d December has been sent to me, in which it is said that M. Fechter is married to an American woman. Allow me emphatically to deny this grave and sad error, which if it obtained credence would injure the reputation left by my husband in Paris as that of an honorable man, and would no doubt also injure that of his children—to whom until now honor is the only patrimony.

M. Fechter and I have been married since the 29th of November, 1847. We have two children—a daughter, whose serious musical studies give reason for hope that in her turn she will hold an honorable and honored place among singers, and a son, who at present is studying law. Messrs. Wilkie Collins, Edmund Yates and all the good and charming Dickens family have always been sincere and devoted friends of ours.

This is, sir, the truth in regard to the marriage and the family of M. Fechter. Please have the goodness to rectify an error so easy to commit, and, alas, justified by the long separation of a family formerly so happy, so united, and of whom the very affectionate union was a cause of general envy. My children, myself and, we venture to believe, even M. Fechter, will be very grateful for this rectification.

Reccei e, sir, the assurance of my distinguished sentiments.
ROBERT FECHTER,
Ex-pensionnaire de la Comedie Francaise.

An Actress' Wardrobe.

In Baltimore last week the theatrical wardrobe of Alice Placide, who had been playing at one of the theatres of that city, was seized at the suit of Mrs. Laura Vachon, under writ of attachment issued by Justice Koffenberger. The claim was \$27. The value of the costumes retained amounted to about \$3,000. Mrs. Vachon, Miss Placide states, had accepted as payment a note drawn to Miss Placide's order by the manager of the theatre for \$30, and that this was done after due deliberation by Mrs. Vachon and after seeing and advising with the maker of the note. Miss Placide employed Junius E. Leigh as counsel, who on Saturday moved to quash the writ, on the ground that it was a suit against a married woman for a debt not evidenced as the statute requires by a joint agreement of husband and wife. The Judge granted the motion. The following are the items of Miss Placide's wardrobe, with the values set upon them by her:

One yellow satin embroidered dress with flowers, hand work, cloth of gold front, trimmed with fine lace, value.....	\$100
White satin embroidered dress, with gold flowers worked in the satin, edged with gold lace quarter of a yard deep, imported from England.....	200
Purple satin robe trimmed with ermine and lined with white satin, trimmed around with heavy gold bullion, front of gold embroidery.....	75
Overdress of red silk plush, trimmed around with heavy gold bullion, front of gold embroidery.....	50
Overdress of very fine Irish lace.....	30
India shawl, embroidered in colored silks.....	80
Sea-green velvet train, very ample, front of white satin, trimmed with blossom-colored silk and fine lace.....	100
Old gold color satin train, India satin, very ample.....	100
Peach-colored moire-antique train, perfectly plain, very rich.....	60
White satin train, embroidered with gold flowers and very minute jewels, imported.....	150
Very handsome armor dress, gold and jewels, cloth of gold skirt.....	50
One Marie Stuart crown, very handsome.....	10
One old English paste star.....	60
Branch of English paste, set with opals in silver.....	75
One set of jewels for the neck, with pendant and jeweled star.....	20
Jeweled girdle.....	25
Full set of yellow pearl beads, head dress, necklace, girdle, brooch and bracelets.....	30
White silk tissue overdress, trimmed with blond lace.....	35
Jeweled dagger.....	5
White pearl set, girdle, necklace, and coronet.....	10
One pair gold leather boots.....	5

Rewarding the Faithful.

Presentations by managers to the members of their companies seem to be the order of the day in Boston. Recently Manager Field made a valuable present to one of the Museum people. John Stetson has given a cane (gold-headed variety) to one of his assistants. Salisbury the Troubadour has shied a gold watch at John Gourlay, while Tony Denier has given a v.g.w. to Treasurer Hildreth. All of which is respectfully submitted as a hint to other managers who may feel inclined to reward the faithful.

An Organ for the Athletes.

The friends and lovers of rowing, yachting, base-ball, cricket, athletics, the turf, etc., will soon have an organ which they can all take a just pride in sustaining. We allude to Mr. A. Brentano, Jr.'s Aquatic Monthly and Sporting Gazette, now on the eve of publication. Its contributors alone ought to make it eagerly sought after and appreciated, for it is indeed seldom that in any publication devoted to outdoor sports, one can experience the pleasure of perusing articles and reports from such pens as Col. S. M. Taylor's "Big Topmast," Prof. Wood's "Devoted Oarsman," "Nautica," "Enthusiast," "Knickerbocker," etc. It is edited by one of our best known and oldest critics on out-door sports, Mr. Charles A. Peverelly. Subscriptions are now received at Brentano's Literary Emporium, 39 Union Square. Terms, \$4.00 per annum.

"How did you know the article applied to you?"
"I am the only writer on the Dramatic News, 'on the limits.'"

MUSIC.

MUSICAL EDITOR, - MR. JULIAN MAGNUS

Miss Pinner's Concert.

On Wednesday of last week Miss Lottie Pinner gave, at Chickering Hall, her first concert, which attracted a very large and fashionable audience. Miss Pinner is a young lady who is about to start for Italy to complete her musical education, though the groundwork has been so well laid here, principally by Signor Agramonte, that little remains to be done except to try to increase the power and volume of the voice. This is a light soprano of remarkable evenness, purity and sweetness throughout the entire register which extends to E. Her execution is remarkably facile and correct, her phrasing good and her intonation perfect. It is many years since a more promising debutante has been heard here, and if, as is too often the case, the Italian masters do not break down her voice by trying to fit it for work for which she is physically incapable, the ranks of American singers will most probably, in a year or two, receive a very valuable accession. Miss Pinner was heard several times, but her best and most ambitious effort was the "Luce di Quest'Anima." Among the artists who appeared were W. Millard, who won much applause in the "Toreador" song from Carmen, and Mr. Max Pinner, who is in the very front rank of our resident pianists.

Foreign Musical Notes.

Emma Thursby will visit this country about the end of March.

Sir Julius Benedict has made his reappearance at the Saturday Popular Concerts, London.

Mme. Favart will be brought out in English by Mr. Henderson at the Globe Theatre, London.

Tizianello, a new operetta by MM. Armand Silvestre and Raoul Pinquo, will be produced shortly at the Monnaie, Brussels.

The Paris papers give an account of the divorce proceedings between M. Sauret, the violinist, and Mlle Carreno, the pianist.

Herr Joachim has made an enormous hit at Pesth and at Vienna with Brahms's new violin concerto.

It has been announced that M. Halanzier, Director of the opera, Paris, has sent in his resignation to the Minister of Fine Arts.

Christine Nilsson has left Paris for Nice, where she intends resting some days previous to her appearance at the Theatre Royal, Madrid.

It is stated that M. Gaillard, Mme. Block and M. Lassalle have been engaged by Mr. Ernest Gye for the forthcoming season at Covent Garden.

A new opera in three acts by M. Herve, is in preparation at the Bouffes Parisiens. It is entitled *La Marquise des Russes*, the libretto is the work of MM. Sirandin and Hirsch.

Mme. Patey, Mrs. Osgood, Messrs. Sims Reeves, Edward Lloyd, Maybrick and Thurlay Beale all sang Scotch songs at a late Saturday evening concert in London, and nearly everything was redemanded.

Messrs. Thomson and Cellier's opera, *Bella Donna*, which was produced at Manchester with Mme. Dolaro in the principal part, will be put on at the opening of the London Folly, at Easter.

At the Folies Dramatiques, a Mlle. Vernon was suddenly substituted for the popular Mlle. Giorio in the leading part in Offenbach's *Madame Favart*. The audience at first loudly expressed its dissatisfaction at the change, but Mlle. Vernon soon gained their favor, and was at last so warmly applauded that she burst into tears on the stage.

All the managers of Paris, and the principal musical writers on the French press, received special invitations, accompanied by first-class railway tickets, to be present at the Grand Theatre, Lyons, to witness the first performance of Etienne Marcel, a new opera in four acts and five tableaux, with music by Saint-Saen and words by Louis Gallet.

The St. James Theatre is undergoing extensive alterations prior to its opening under the direction of Lord Newry in the Spring. The whole of the interior is being rearranged with a view to the requirements of the class of people that is to be catered to. Operettas in French, and opera-bouffe will, it is expected, furnish the chief attractions under the new regime.

A Parisian critic says of Miss Kate Munroe's singing at the Nouveantes: "Her merit consists only in handsome shoulders and arms and an elegant figure. A song which is more than legend is put into her mouth, and she sings it as if she did not understand it, and with a strong Britannie accent and one of those acid voices which produce on one's ears the effect of an unripe lemon." M. Edouard Fournier, critic of the *Patric*, thus speaks of her: "The somewhat strange gracefulness of Miss Kate Munroe, and her singularly pleasing singing of 'the gigue,' written for her by Mr. Coedes, are an additional attraction." The first opinion was that of M. Sarcey, critic of *Le Temps*.

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THE VARIETY STAGE.

Aberle's Intentions.

Mr. Jacob Aberle is a gentleman whose field of operations as a manager has been confined, hitherto, to a beer garden in St. Mark's Place, and to a brief and not at all glorious season at the American Theatre in Third Avenue. Mr. Aberle's estimate of himself is not altogether based on the scant achievement of these two places. He looks higher for honors, and has, in fact, announced publicly that he is organizing a bill that will sweep Tony Pastor from the face of the earth and leave him the only manager, as Lena Aberle is the only serio-comic. "Organizing bills" is a specialty not unknown to Aberle, but beating Tony Pastor in giving a good variety entertainment is a thing that has been very often tried in this city, but not successfully in any one case, as the record shows.

Mr. Aberle has not been slow to state the nature of his attractions.

"First," says Aberle, "I will have Gool Purgeess, the poss Ethiopian comique. Ten there will be Georgiana Smidson in a pig pill of novelties, including Hollaway and the horse. I will also get Neil Purgeess, and a specialty drama from Prown and Parnes' *Gomeraus*!"

With the assistance of his force of Tivoli tramps Mr. Aberle expects to complete the organization of a great bill and to present it at some theatre, as yet unknown, and to crush thereby "Mr. Pastor." What the cause of his sudden enterprise is no one can tell. Some attribute it to a decrease in business at the Tivoli, but that would be impossible. Some attribute it to having taken a glass of good beer at Volk's Garden, which disconcerted him.

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"I am."

"Do you own it?"

"I do not."

THE STAR AT THE VOLKS.

Grimaldi Zeltner, who is now performing at the Volks Garden, is a young, and we doubt not, rising clown and pantomimist. He was born in Switzerland in the year 1849, and came to this country with his parents at the age of 6. He commenced his career on the stage of P. T. Barnum's old Museum, at the corner of Ann street and Broadway, playing minor parts in drama and pantomime. Desiring to follow pantomime as a chosen profession, he apprenticed himself to the late G. L. Fox (then in the height of his success as Humpty Dumpty, at the Olympic, Broadway) for three years. He made a tour of the United States with Fox, after which he was three years with the popular and well-known clown, Tony Denier, since which time he has studied the entire range of the English and French school of pantomimes with considerable ability and success, proving himself a worthy pupil of his great preceptors. This young gentleman is now performing a successful engagement at the Volks Garden, in this city, appearing in a round of original pantomimes of his own construction, and gives evidence of a thorough knowledge of the requirements of the pantomimic stage.

Pantomime is a branch of stagecraft much too often neglected nowadays, and it has entirely too few followers among the younger generation of players. Mr. Zeltner has shown talent and capacity in his calling, and developed already considerable popularity.

THE COMIQUE.

Edward Harrigan's comic sketch, *The Muligan Guard Ball*, continues to fill the house, and there seems to be no abatement in the throng that wends its way to this popular theatre night after night. Edward Harrigan continues to play Dan Muligan in his inimitable fashion, and Tony Hart, as Tommy, his son, is received with bursts of applause. It would be difficult to determine which is most mirth provoking. The piece has proved an emphatic hit, and will be continued until further notice. Incidental in the play, Harrigan sings two new songs by Dave Braham, and John Wild, Billy Gray and the "Skids" render the Skidmore Fancy Ball in their usual social way. The bill also includes Welch and Rice, the Braziers, Billy Carter, Andrew Gaffney, Clara Moore, Minnie Lee, Goss and Fox, and the members of the very excellent stock company.

HARRY MINER'S.

This week Harry Miner is out with a tremendous bill. It would be difficult to find a programme in New York with more variety and novelty. Among the new people are Harry Montague, Wood and Beasley, Reynolds and Walling, Prof. Rhinehardt, Harrigan and Johnson, Levantine and Earl, and Fanny Davenport. Among the favorites re-engaged are Jennie Morgan, Mollie Wilson, Sarony, Waters and Kelly, Raymond and Murphy, and numerous others. Shelden's Comic Trick Pantomime concludes the bill. Our readers will bear in mind the benefit of Messrs. Moore, Leonard and Weeks, on the 27th (Thursday), afternoon and evening.

THE LONDON.

Manager Donaldson provides a first-class entertainment for his patrons, and his intention to furnish a better and higher class programme than hitherto, seems to be appreciated by ever-increasing audiences. Second week of K. H. K.'s, Emerson, Clark and Dally Brothers; the Great Parisian Ballet troupe of Antipodes, Mudge and Atkinson, John P. Sheridan and Alecia Jourdan, Allie

Smith, Larry Tooley, Harnah Birch, Murphy and Mack, the young Hercules, J. O. Hall. A sketch, by Larry Tooley, entitled *The Dutchman's Ghost*, completes another big bill.

VOLKS GARDEN.

The management present another good bill this week. The olio is unusually excellent, even for this house of well-known liberality, and includes Addie Mudden, Saunders and Ward, Nellie Brimmer, Budworth and Kaye, Mlle. Violette, Satsuma, George Goodman, Landis Brothers, Minnie Kaye, Dan Lule and the Brimmers. The performance concludes with a translation of a German comedy, entitled *The Three Vagabonds*, introducing Mlle. Eleo Curfano, a popular actress both in German and English.

TONY PASTOR'S.

At this house is presented, we think, a really notable attraction. After a careful rehearsal and at considerable expense, Tony Pastor presents this week a very clever burlesque of New York's reigning sensation, *Pinafore*, entitled *T. P. S. Canal Boat Pinafore*. Mr. Pastor has shown great enterprise in presenting to his patrons a burlesque of this popular opera, and it will, doubtless, meet with success. The scenery, characters and plot will be closely adhered to, the costumes correct and appropriate, and each character represented as in the original version. The original music is rendered by a full opera troupe—a specially engaged dramatic company. During the action of the boat, Her Majesty's crew will indulge in nautical recreations, in which twelve clog dancers and twelve song-and-dance men will appear. Gus Williams has been assigned the role of Rt. Hon. Sir Joseph Lager, and this fact alone is suggestive of much merriment. The following is the cast:

Rt. Hon. Sir Joseph Lager.....Gus Williams
(Ruler of the entire Navy.)
Captain Cocoran, commanding canal-boat Pinafore.....Frank Girard
Ralph Rackstraw, able seaman.....George Kain
Dick Deadebeat.....James Lamont
Bill Bobstay.....John R. Morris
Bob Becket.....Al Welling
Tom Tucket.....Ed Stanley
Tom Bowline.....Charles Merritt
Josephine.....Alice Seldier
Little Buttercup.....Fannie Delano
Hebe.....Neil Burgess
Sir Joseph Lager, his sisters, his cousins and his aunts, by Teresa Springer, Lena French, Minnie French, Albertine Reid, May Vernon, Kittle Dale, Jennie Satterlee, Amy Carroll and others.
Sailors, by Harry Woodson, Frank Bennett, Joppe Delano, Fields and Hanson, and the entire ship's crew.

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Foreign Amusement Notes.

Florence Hersee, a soprano, and sister of Rose Hersee, is shortly to make her debut in concert.

A version of Lord Lytton's *House of Darnley* has been meeting with success, both in Hamburg and Vienna.

The *Salle Ventadour*, hitherto used for Italian opera, has been sold, and is to be transformed into an insurance office.

The run of *Proof at the London Adelphi* closed Feb. 1, and Carl Rosa began a season of English opera at Her Majesty's Theatre Jan. 27.

Rosa Kenny, daughter of Charles Lamb Kenny, made her debut as Juliet at Drury Lane on the 23d, but afforded no promise of attaining more than mediocrity.

The Paris Vaudeville produced on the 20th a drama by Auguste Maquet, taken from the novel of Victor Cherbuliez, *L'Aventure de Ladislav Bolski*. Success was moderate.

Adelina Patti concluded her German tour with a concert at Dresden on the 11th. She then went to the San Carlo, Naples; thence to Genoa, and was to be in Brussels end of March.

At the lottery of effects remaining from the French Exposition, Mlle. Granville, of the Theatre du Palais Royal, gained G. Moreau's painting of the *Spinx Unraveled*, and an actress of the Folies Dramatiques won a locomotive.

Baron Holzkopf, President of Police at Stettin, has asked for six months' leave of absence, in consequence of his prohibitory decision in regard to the performance of *Les Fourchambault* being reversed by the Prussian Home Secretary.

The Paris Nouveantes brought out on the 21st a three-act vaudeville by Raimond and Dumas, called *Les Deux Nababs*, which was an utter failure. The most attractive feature was a song by Kate Monroe, an English girl, called "The First Cigar." It was thought to have a very poor chance of passing the censorship of the Lord Chamberlain if sought to be introduced into England.

Offenbach's *La Marocaine* (The Morocco Woman) having proved an entire failure at the Bouffes-Parisiennes, Paris, the management has accepted three operas, one with words by Sirandin and Hirsch, and music by Herve, entitled *La Marquise des Rues*; another with libretto by Chivot and Dam, and music by Andran, and the third by Noriac, with music by Leon Vasseur, Timbre D'Argent.

Abold, niece of D. S. Wambold of the San Francisco Minstrels, died in New York.

That Fox Chase Continued.

Manager Fox's trial was to have begun at 10 o'clock last Friday morning in the old Court House, Philadelphia, before Judge Peirce, but at that time a case adjourned over from the previous day was still on trial, and so the Fox case went over until noon, and at that time the assembled crowd was so large that the matter was adjourned to the larger new Court House, which was unoccupied. When Judge Peirce seated himself there was not a vacant seat in the building. For the Commonwealth appeared Assistant District-Attorneys Read and Ker, and behind them sat Chief of Police Jones and Captain Givins. The defendant was represented by Francis E. Brewster, Isaiah H. Brown, and Lewis C. Cassidy. Fox sat beside his counsel, looking as unconcerned as though justice had not been pressing him rather hard in a long chase. He is a little man, with bulging eyes and with his scant growth of hair very closely cropped. The jury was selected with as much care as is displayed in a homicide case. When the very first man was called Mr. Ker called out: "Stand aside," without challenging the juror, and at once the opposing counsel were upon their feet. The defense took an exception and wrote it out at length, and lengthened things out as much as possible, so that when the first juror was seated—he was the third one called—it was half-past one o'clock. In this way the preface dragged along until twenty minutes of four o'clock, when the jury-box was filled. During all this time the defense was busy raising points and taking exceptions. Jurors were examined who readily admitted that they would convict Fox without hearing one word of evidence, and one intelligent-looking young man was actually discarded by the court for the reason that he could not hold an opinion of his own for five consecutive minutes. At four o'clock Assistant District-Attorney Ker opened the case for the Commonwealth. The prosecution went to trial upon the bill of indictment charging the maintenance of a nuisance and of a disorderly house, keeping in reserve the bills charging the selling of liquor on Sunday, and the selling of liquor to minors. Mr. Ker, in his opening, said that on Sunday evening, Dec. 22, 1878, a large crowd had collected in front of the New American Theatre before the opening of the doors, obstructing the sidewalk, until the police drove them to the other side of the street; that when the doors opened a great rush was made by the crowd to get in, and so dense was the mass that two citizens were lifted bodily by the current and carried into the theatre; that money at first was taken at the doors; that the Chief of Police came along, and, inquiring what the thing meant, was told by Mr. Fox that he was giving a private rehearsal; that the bar was open and a number of boys present. Mr. Ker then explained to the jury the character of a nuisance as being anything prejudicial to public health, comfort or public morality.

Policeman George Bronson was the first witness called. He swore that on the evening of December 22 he saw a crowd in front of Fox's variety theatre, and learning that the place was to be opened he sent information to the Central Station; the doors opened at 7 o'clock, at which time the crowd numbered between two and three hundred, it being composed mainly of boys, whose ages ranged from eight to eighteen, and when the doors were opened there was a great rush, and when the performance was over the crowd came out with a rush that carried it clear across the street; it took witness and other officers who had been detailed from the Central Station ten minutes to disperse the crowd, and in the meantime the boys were whistling, calling for their friends and making a great noise; before the theatre opened witness and the officers from the Central Station drove the mob from the sidewalk into the street, and there was pushing, shouting and great confusion; the lamps were lit in front of the theatre before it opened, the same as during the week. On cross-examination the officer said that when the doors were opened there was no outbreak beyond an anxiety to get in the theatre; it let out about a quarter past nine, and no more difficulty was found in dispersing the crowd than is ordinarily experienced in dispersing one of that size, and there was no exhibition of bad temper.

James S. Chambers, Jr., testified that he went to the theatre in the performance of his duty; when the doors opened the crowd numbered about three hundred; the boys, who formed the larger part of the crowd, gave the police considerable trouble; on both sides of the street they blocked up the sidewalk, and, when pressed by the police, would make a break and then return again; they were cursing and swearing and making a great noise; there were a large number of little fellows there with larger ones, apparently their brothers; a rush was made when the doors were opened, and the din then was greater than before; about five minutes after 7 witness went into the lobby, and stood there for awhile on account of the crowd being so great, but finally he forced his way to the front and asked if he could go in; Mr. Fox asked him if he had a quarter; he paid it and went into the orchestra; down stairs there were but few persons, but up in the galleries there were a great many; in about five minutes he went into the lobby and found the bar-room open, the doors of which when he went in were shut and bore the placard, "Bar closed to-night;" Fox was in the bar-room, and there were men behind the bar,

dispensing liquors, and persons in front of it drinking.

On cross-examination Mr. Chambers said that the box-office was not open, and on it was posted, "The box-office closed to-night;" Fox stood inside the railing at the door where the ticket-taker stands, when he received witness' money; Fox was relieved there by a large man; the latter was relieved by a young man (both of whom witness pointed out in court), and both took money for admissions; witness went back into the theatre and saw the performance, which was announced as a private rehearsal; he saw nothing objectionable in the performance, nor heard anything objectionable, except that in the prologue fun was poked at the sanctity of the Sabbath; nothing was said or done in the performance which the witness considered indecent.

The trial was resumed on Saturday. Policeman Adam Orniston, the first witness called, told all about the crowd in front of Fox's Theatre on Sunday evening, December 22, corroborating in this particular the evidence of the witnesses examined on Friday. On cross-examination he said that he did not suppose the pavement was blocked up at any time for more than two consecutive minutes. There was no disturbance made in the crowd, the greatest noise being made by whistling and by boys calling for their friends.

Joseph Baugh of 1004 Chestnut street; Garrett S. Masten of Chestnut street, above Tenth; S. O. Sulzbach of 1018 Chestnut street, and Thomas C. Love of 1014 Chestnut street, all residing in the immediate vicinity of Fox's Theatre, spoke of the crowd as had the preceding witnesses, saying the only noise created was by boys calling and whistling.

Policeman Loeber saw two gentlemen who, while passing the theatre when the doors were opened, were carried by the rush of the crowd into the entryway.

Policeman Stevens was in the theatre during the Sunday evening performance. There were present from 1,500 to 1,800 persons, who frequently indulged in applause. There was an orchestra playing and the actors were in costume. On cross-examination he said that he heard or saw nothing indecent or immoral. The crowd was not a bad one, although rather turbulent. There was no occasion to make any arrests. The witness did not hear anything said upon the stage that reflected upon the sanctity of the Sabbath.

Officer Gillingham corroborated the evidence of the preceding witness.

John R. Read spoke for the Commonwealth. He told the jury that they had nothing to do with the law on the subject. He said while opening the theatre on Sunday was not an indictable offense, it was still an offense and punishable by fine, and it therefore constituted the theatre a public nuisance, for that night at least. Mr. Cassidy spoke again and at great length, and then Judge Peirce charged the jury with considerable detail. He took direct issue with Mr. Read's argument in the case concerning the question of opening on Sunday, saying it made no difference on what day the disorder, if disorder there was, took place. Among other things he said:

"This is not an indictment for violating the Sabbath. This is not an indictment for selling liquor on Sunday. It is an indictment for maintaining a disorderly house. It is no matter whether the offence was committed on a week day or a Sunday, except so far as the law of Pennsylvania has endeavored to throw a quiet around the first day of the week. It may be that noises at particular times are more disturbing than at others, as, for instance, at midnight or on a day of rest. The evidence in the case is that Mr. Fox opened his place on a Sunday night. On that particular night a large number of men and boys gathered in front of the theatre and rushed to and fro and blocked to a certain extent the sidewalk, compelling the officers to clear it. It is for you to say whether this in the language of the act is misbehavior."

The jury retired to deliberate at five minutes past six o'clock. Later, as there was no prospect of their agreeing soon, the court took a recess at ten o'clock. At that hour the court reassembled, and a half an hour afterward the jury returned with a verdict of not guilty.

Fanny Davenport's Ear-Rings.

The St. Louis detectives have been for the past week assiduously searching the pawnbrokers' shops for a pair of diamond ear-rings which Fanny Davenport says she lost when she was there a few weeks ago. She went out driving once or twice with her leading man, Edwin Price, and on one occasion, just after she got home, she informed the clerk of the Lindell Hotel, where she stayed, that in her drive she had lost one of her ear-rings. The carriage was searched, and the ear-ring was found in it. Later on, one evening after the play was over, she again lost her ear-ring, but it again turned up all right. The singular feature of the affair is that nothing was heard of the final loss until Miss Davenport reached New Orleans, and in her letter she stated that they were missing some three days before she left town, though she never informed any one, not even the hotel clerk, of the fact. The prospect for their rescue, however, is but slight, as the detectives' search has proved as yet unavailing.

[Chicago Times.]

THE MIRROR is rather distancing its contemporary, the *Dramatic News*. That illustrates the difference between respectability and the converse.

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Amusements.

WALLACK'S THEATRE—Ours.
BOWERY THEATRE—Uncle Tom's Cabin.
LYCEUM THEATRE—Fool's Revenge.
STANDARD THEATRE—H. M. S. Pinafore.
BROADWAY THEATRE—The Sorcerer.
PARK THEATRE—Engaged.
FIFTH AVENUE THEATRE—H. M. S. Pinafore.
NIBLO'S GARDEN THEATRE—Katie Putnam.
GRAND OPERA HOUSE—Von Stammwitz.
GLOBE THEATRE—Nanette Labarre.
TONY PASTOR'S THEATRE—T. P. S. Pinafore.
HARRY MINER'S THEATRE—Variety.
THEATRE COMIQUE—Variety.
LONDON THEATRE—Variety.
VOLK'S GARDEN—Variety.

Rogues' Reckoning.

The immortal BLACKSTONE was the first
to use the now trite saying that the Law is
a great institution for every one but a rogue.
The truism may be aptly applied to the
present case of C. A. BYRNE, who invoked the
intervention of the law in the case of the
Dramatic News against THE MIRROR, for
alleged libel to the alleged BYRNE.

It is not a customary, or indeed a pro-
fessional thing, for one newspaper to seek
redress against another paper by form of
law. It is presumed that a newspaper has
the ability to defend itself in its own col-
umns, but, as BYRNE's counsel admitted last
week, THE MIRROR reaches a class of read-
ers among whom the Dramatic News does
not go. This class comprises those who do
not admit scurrilous newspapers into their
households, decent professionals who lend
no support to papers assailing their wives
and sisters, and reputable managers through-
out the country who accept THE MIRROR as
their organ.

So BYRNE invoked the aid of the law, and
his case came up for hearing on Saturday
last, at the Jefferson Market Court. We do
not recall an instance where a news-
paper met a swifter or more signal triumph
than that accruing to THE MIRROR, as the
result of that examination. The decision of
Judge FLAMMER discharged Mr. HARVIER,
released his bail-bonds, set aside completely
BYRNE's charges against him, and declined
the motion of BYRNE's counsel that the case
be sent to the Grand Jury for trial. On the
first day of March the legal points raised
by counsel will be considered, and until then
the editor of this paper will not be again
molested in the fight he is making against
the harpies, blackguards and blackmailers
who now disgrace and dishonor the news-
paper calling in this city.

It is natural enough that BYRNE should
have felt stung and goaded by the sudden
prominence and very potent prosperity of
THE MIRROR, his only formidable rival. But
he has found by this time that the law has
a heavy hand for those who transgress its
precepts, and that decent men are not to be
frightened or decent papers embarrassed by
suits of law brought by a man who is him-
self "on the limits."

More important to us, and more important
to the dramatic profession than the law
points decided, are the results of Saturday's
examination. In the first place, because
they destroy forever the monopoly the Dram-
atic News has hitherto enjoyed as the tri-
bunal of theatrical people, and in the second
because they are the "making" of THE
MIRROR as the accredited organ of the Dram-
atic profession. We entered the field with
no fights to make or scores to settle, but
with a very firm conviction that actors and
managers wanted a decent paper to record
their doings, and with a very firm resolve to
record their doings, and with a very firm re-
solve to supply and satisfy that want.

One of the Chicago papers put the whole
matter in a nutshell the other day when it
said: "THE MIRROR is distancing its rival,
the Dramatic News. This shows the differ-
ence between respectability and the con-
verse."

Our triumph in this case sounds the knell
to the pretensions of the Dramatic News to
being the "only" dramatic paper, and it
puts an end to the domination practiced by
BYRNE. They have found their champion
against his assaults—a champion, by the
way, which has shown in this case its entire
capacity to grapple with BYRNE and sum-
marily and signally to overcome him.

Another damaging thing to the Dramatic
News are the admissions made by BYRNE
when cross-examined on the witness stand
last Saturday. One or two of them deserve
special notice. They are as follows:

Q. Mr. BYRNE, how did you know that
you were the person alluded to?

A. I AM THE ONLY PERSON WRITING FOR
THE DRAMATIC NEWS WHO IS "ON THE
LIMITS."

Q. Mr. BYRNE are you the editor of the
Dramatic News?

A. I am.

Q. Do you own the paper?

A. I do not.

Here then is a man publicly proclaiming
himself the "sole and responsible editor" of
a paper which he swears under oath in
court he does not own, and admitting that
he is still in the Sheriff's custody "on the
limits."

We ask managers and actors, in all sin-
cerity, how they can decently sustain a
paper, run by such a man, as the organ of
their business?

We propose presently to show that further
tolerance of BYRNE will make these same
actors and managers accessories to the
wrong he is doing.
Byrne announced in his (Some One's)
paper last week, that his object in bringing
suit against The Mirror, was to secure what
he was pleased to term "a legal vineica-
tion."

The only witness called in the case
was Byrne himself, the only evidence pre-
sented was what he swore to, the only
facts elicited were those he furnished. They
went to show, as the Sun expresses it, that
he is "on the jail limits" for libel, and that
he does not own the paper he claims to run.
This is his "vindication" as framed and
sworn to by himself.

The Mirror's vindication will be found on
the first, eighth and a portion of seventh
page of this paper.

Neil Bryant's Benefit.

THE MIRROR was asked last week to pub-
lish, and did publish, the preliminary an-
nouncement of the benefit about to be ten-
dered to Neil Bryant, at the Academy of
Music. We had hoped that nothing further
than a renewal of that announcement,
coupled with a synopsis of the attractions,
would be necessary this week.

It seems, however, that the Dick Deadeye
of the dramatic press and chronic "kicker"
therein, has for some reason or other
raised objections to the very apt and timely
recognition sought to be conveyed by
this benefit to Mr. Bryant. It does not
speak very well for the dramatic profession
that a benefit tendered by its members
should need any explanation or defense,
but since it has been assailed, a defense is
necessary, and The Mirror has no reluctance
in making it.

We believe that it will be conceded that
the only opposition that the benefits ten-
dered by the profession have ever encoun-
tered has been from editors who, though
declining to contribute anything pecuniarily
to the most deserving benefit performances,
are ever decrying them. Mr. Bryant is one
of those who deserve very well of the New
York public. With personal friends enough
in the community to make the entertain-
ment prosperous, he has also a large claim
on the favor and good-will of amusement
seekers. During the life of his brother, the
lamented Dan Bryant, the charitable insti-
tutions of New York never needed a friend.
Whether it was to lighten the burdens of
the soldiers during the war, to contribute to
the relief of a destitute actor or actress, to
assuage the ills of sufferers in an institution,
or to aid any worthy, wholesome charity,
the services of Dan and Neil Bryant were
never sought in vain. After the death of
Dan, when Neil became a manager, he pur-
sued the same course, and his very last ap-
pearance in this city, if we remember aright,
was for a charitable purpose. It is especially
fitting that the public which has enjoyed so
often gratuitously the aid of Neil Bryant,
should make, when called upon, some sort
of substantial return.

In the present case it is especially fitting,
as Bryant has but recently returned from a
season of voluntary incarceration in a Buffalo
prison to satisfy a claim made through in-
cident of management, and which nine out
of ten men in business would disregard.
Bryant's friends, partly in recognition of his
action and partly in testimony of their ap-
preciation of it, tendered him a benefit.

As far as the public is concerned in the
matter, it is a gain; an entertainment worth
easily double the price charged, will be pre-
sented. There is no obligation to attend on
the part of those who do not wish to, further
than is contained in the published adver-
tisement of any manager.

Whenever a benefit is to be given, whether
for an institution, a cause or an individual,
the dramatic profession is looked to to
supply the attraction; but whenever an
actor, no matter how generous and charita-
ble he may have been in proffering his ser-
vices, needs aid himself, a howl goes up
from the Dick Deadeyes of the press. It
is probably as well, once in a while, to re-
call that professionals have some privileges
to which everyone, except that perverse class
known as "kickers," are prompt and ready
to respond.

We trust that Mr. Bryant's benefit will
prove a success, for he is personally a genial,

open-handed fellow, and entitled to the lively
favor and good-will of all those with whom
the name of Bryant is synonymous with
charity, benevolence and good-will.

The Pinafore Craze.

The assertion we ventured some time ago
that before a fortnight had elapsed every
theatre in New York would present the
opera of Pinafore, seems in a fair way to be
realized. It is remarkable that not only has
the Pinafore come into such great demand,
but other works of the same author have
become popular. Mr. FULTON produces The
Sorcerer on Thursday, and Mr. ABBEY was
a day before him with his Engaged. Nearly
all the other managers have already pro-
duced or are about to present Pinafore. It
is notable that Trial by Jury, by GILBERT
and SULLIVAN, which was rated rather dull
when produced here three years ago, has in
the light of recent events become a great
work, and many who spoke and wrote con-
temptuously of it then are now beginning to
ascertain that it is really something very
remarkable. We suppose that this inclining
towards GILBERT's work may be looked for
for some time, and it is not unlikely that
some of his earlier works, The Palace of
Truth, Pygmalion and Galatea and The
Wicked World, may be revived before the
craze is over. Of the symmetry, beauty and
excellence of these pieces nothing but praise
can be spoken. But it is significant that
these two are coming into new honor.
Though the immediate consequences of this
quest after GILBERT's writings, which has
been inspired by the success of Pinafore,
may do no lasting good, it will serve, at all
events, to familiarize the public to a greater
extent than would otherwise have been,
with the writings of a dramatist who wields
as keen and trenchant a pen, and who pos-
sesses as broad a fund of humor, as any man
now contributing to the Drama, on either
side of the Atlantic.

Mr. Charles Fechter is one of those per-
sons who should carefully avoid courts of
Law. Mr. Fechter, acting at the instiga-
tion of the editor of Some One's paper, in
this city, brought suit for alleged libel
against the Philadelphia Times, for a very
just article it contained about him. The
result of the matter was that the case was
postponed until April, and there is no pros-
pect of anything being done in it. But now
comes Mrs. Fechter (in a letter which we
print elsewhere) with certain comments on
Mr. Fechter, and the cue is given on which
to start the investigation of his domestic re-
lations. This is probably but a prelude to
the other troubles he will be put to. Mr.
Fechter has not hurt the Times by his suit;
he has simply called upon himself a number
of things which he might easily have avoid-
ed. Libel suits are dangerous things.

"Mr. Byrne, are you editor of the Dram-
atic News?"

"I am."

"Do you own it?"

"I do not."

"How did you know the article applied
to you?"

"I am the only writer for the Dramatic
News who is 'on the limits.'"

MOORE—The full list of volunteers for
Moore's benefit at Harry Miner's on the 27th
is as follows: John Hart, A. C. Moreland,
Bryant and Hoy, the Loretas, Jennie Mor-
gan, Mollie Wilson, Flora Moore, Devlin
and Tracy, Hogan and Lord, Alice Wren,
F. Renault, Benardo, Walker and Bell, Mor-
ton and Leavitt, Billy Robinson, Woods and
Mack, John Williams, John Mackin, Fisher
and Schaeffer, Haley and West, Lewis Parker,
Pauline Parker, Gilbert Sarony, Waters and
Kelly, O'Brien Brothers, Favor and Shields,
Wiley Hamilton, Gus Mills, the three Mil-
tons, Gus Hill, J. B. Radcliffe, Russell Bros.,
Harry Hogan, Oliver Wren Bingham, the
Brimmers and Dan Nash.

A Boston paper is responsible for the fol-
lowing: "Nathan Hale, the patriotic drama
written by Messrs. S. A. MacKeever and
Edmond Pillett, has been a great success,
and has pulled the Bowery Theatre from out
the slough of bad business into which it had
fallen. There could have been no chance of
its being anything but good, when done by
two gentlemen of ability. They should do
more such dramatic work." This is news to
people here, and will be morally refreshing to
Manager Hofele. The Bowery never fell in-
to "the slough of despond," while under his
management. As a matter of fact, Nathan
Hale did no more than fair average business.

"Mr. Byrne are you editor of the Dramatic
News?"

"I am."

"Do you own the paper?"

"I do not."

"How did you know the article applied to
you?"

"I am the only person writing for the
Dramatic News who is 'on the limits.'"

DEUTSCH—W. R. Deutsch is
made \$2,000 by the season of
Boucicault at Booth's last week.
His expenses were \$9,000, and the ad-
mission \$1,400.

PERSONAL.

GERSTER—Etelka Gerster speaks eight
languages fluently. She can sing in only
one—at a time.

GEMMILL—Mr. William D. Gemmill of the
Chestnut Street Theatre, Philadelphia, is
still confined to his bed.

FRAZER—Robert Frazer, the pantomimist,
has joined a Pinafore party, and is now Dick
Deadeyeing it.

COGHLAN—Rose Coghlan in Pink and Eily
Coghlan in white, were among the features
at the Liederkranz Ball, last Thursday.

MORRIS—Clara Morris has accepted a play
called The Forsaken. It is a translation
from the German by Howard I. Taylor.

STANWITZ—Mexico having proved a failure,
Leah the Forsaken is in preparation to suc-
ceed it, with Von Stammwitz as Leah.

LIBEL—Mr. Byrne, how did you know that
you were the person alluded to? A. I am the
only person writing for the Dramatic News
who "is on the limits."

MOORE—It is announced that Elsie Moore
is about to star in a new play written for her
by Archie Gordon, the alleged dramatist of
Roslyn, L. I. It is called the Medall Diamond,
or Diamond Medal.

BYRNE—"Mr. Byrne, are you editor of the
Dramatic News?"

"I am."

"Do you own it?"

"I do not."

BANGS—Frank Bangs returned to Phila-
delphia on Friday, having concluded his
Southern tour under the management of
John T. Ford. He is to appear at the Wal-
nut Street Theatre there as Dan'l Druce.

CAVENDISH—Horace Wall announces that
Ada Cavendish has scored a great hit in the
West. At McVicker's, in Chicago, she is
playing to crowded houses, "standing room
only" being posted in front of the theatre
each night.

DYRING—MORGAN—H. T. Dyring, musical
director at Tony Pastor's Theatre, and Miss
Anna M. Neff (professionally known as Anna
Morgan), were married Feb. 10, by the Rev.
Dr. Houghton, in the Little Church Around
the Corner.

PANTALEONI—Adriano Pantaleoni, the sing-
er, was born at Udine Friuli, in Italy, in
1840. In early life he ran away from Padua,
to escape the Austrian police, who were seek-
ing his arrest as a liberal politician. His sis-
ter, Adele, is a prima-donna in Italy.

KEENE—Thomas W. Keene, John T. Ford's
leading man in Baltimore and Washington,
has received a flattering offer to return to
California, for eight weeks, at a salary of
\$2,000 gold with a privilege of four weeks
more. It is not probable that he will go.

FORD—John T. Ford announces that he
has a dividend in favor of Gilbert and Sulli-
van, authors of H. M. S. Pinafore, and notifi-
es the latter that five hundred dollars, as a
first installment, will be placed to his credit
in any bank that he may designate. Next!

PINAFORE—New York Star: The best Ad-
miral, Thomas Whiffin; Captain, James
Peakes; Ralph, Henry Laurent; Boatswain,
M. Holland; Dick Deadeye, Harry Hunter;
Josephine, Miss Louise Leighton; Buttercup,
Miss Estelle Mortimer; Hebe, Mlle. Jar-
beau.

SOTHERN—Mr. Sothern, who is now at
Rome, in writing to a friend in New York,
gravely discusses the possibility of a perfor-
mance of Lord Dundreary in the Colosseum,
and contemplates with satisfaction that it
would be needless to raise the prices, as the
arena holds 87,000 persons.

LOCKE—Philadelphia Times: Negotiations
are in progress for the immediate production
in Boston, of P. Q.; or, One Night in the Si-
erras, the new piece written for Yankee
Locke, by Marlon Downing. The play is
said to be a breezy sketch of California life,
with the principal part well adapted to the
abilities of Mr. Locke.

NELSON—Adelaide Nelson writes from
Nice that her pulmonary troubles have been
much improved by the soft climate of the
lively watering-place on the Mediterranean.
She will be back in London next week to be-
gin rehearsals in the wonderful new piece
we have been hearing of so long, to be pro-
duced on Easter at the Adelphi. Only just
now, after months of talk about it, has the
title come out; it is to be called The Crim-
son Cross.

CAPOL—Capoul sails in September for
this country. It is intended that he shall be
heard first in La Fille de Madame Angot, in
conjunction with Mlle. Paoli-Marie, who is
the sister of Irma, the cantatrice of Clairette
in Leococq's opera, and the successor of Hor-
tense Schneider as La Grande Duchesse.
More novel, however, will be the subsequent
production of Romeo et Juliet, not in the
form wherein M. Capoul has lately been dis-
tinguishing himself as the lover of Verona,
which Shakespeare drew and the Marquis
d'Ivry set to music, but in a travesty of that
work, to be prepared by Offenbach.

LEICESTER—We present on the first page
of THE MIRROR this week what will be re-
cognized as a good likeness of Miss Emilie
Leicester, the well-known dramatic teacher.
Miss Leicester has had good experience as an
actress, and has been the fortunate precep-
tress of many excellent actresses, the best
known of whom is Louise Pomeroy, whose
picture THE MIRROR published last week.
Miss Leicester will play an engagement in
this city in the Spring, which will be looked
for with interest.

Professional Doings.

N. S. Wood begins an engagement at the
Bowery Theatre March 17.

Christine Nilsson receives \$10,000 for her
two months engagement in Spain.

Joseph Wheelock has been engaged to play
in Thro' the Dark at the Fifth Avenue.

Mlle. Sara, known as Emily Soldene's
"high kicker," has retired to private life.

Harry Gwynette is now the principal
comedian of the Pauline Markham combina-
tion.

Nathan Hale, Messrs. Pillett and MacKe-
ever's play, is shortly to be produced in Bos-
ton.

D. Dalziel has brought libel suit against
the Bridgeport Standard for criticising his
wife, Dickie Lingard.

Frank Chanfrau, at the conclusion of his
Baltimore engagement, went to Long
Branch, where he is now resting.

Mr. F. B. Chatterton, the dramatic man-
ager of the Drury Lane Theatre, London, has
gone into bankruptcy to the tune of \$200,-
000.

On Friday and Saturday evenings, and on
Saturday afternoon, Mother and Son will be
produced at the Academy of Music, Brook-
lyn.

Brauebridge Henyng (Jack Harkaway) is
writing a new play for Texas Jack, which is
to see the light at the Howard Athenaeum,
Boston.

It is rumored that the Drury Lane Theatre
(London) pantomime will be followed by a
new melo-drama adapted from several pieces
by Augustin Daly.

The Park Theatre company was to have
played at the Arch Street Theatre, Philadel-
phia, this week but the date was cancelled
and H. M. S. Pinafore given instead.

At the late auction sale of the closed
Arcade Garden fixtures in Philadelphia, the
tables brought 32 cents each, the chairs 3
cents, and the bar fixtures \$8.50.

There is talk of Trial by Jury and The
Little Duke at the Fifth Avenue Theatre;
and there is also in discussion a grand en-
trance from Broadway and the removal of
the Parisian boxes.

On Monday the management of Niblo's
Garden advertised for 200 coryphees for the
Black Crook. The stage entrance was be-
sieged by throngs of women ranging from
seven to seventy years of age.

John A. Stevens left for Chicago last Fri-
day morning, arriving there in time to play
at Haverly's Theatre on Sunday night, when
his season began. He stays until the 23d,
and on the 24th appears in St. Louis.

A. D. Livandais has just completed two
dramas, one from Victor Cherbuliez's novel
"Mlle. Saint Maur's Lover," the other from
"File No. 115," by Emile Gaborian. Both
plays have been accepted for early pro-
duction, one in Boston, the other in Philadel-
phia.

At the Park Theatre on Monday evening,
Horace Wall announced that if George De-
Vere presented himself for admission to En-
gaged he was to be refused. The injunction
was scarcely necessary, as Mr. DeVere had
no idea of coming and was, in fact, busy
elsewhere.

John T. Ford has organized a company,
auxiliary to that of the Broad Street The-
atre, Philadelphia, and is giving representa-
tions of H. M. S. Pinafore in the cities and
towns in the neighborhood. The leading
parts are taken by Miss Mayor, Miss Mon-
teith, Mr. Stocker, and Mr. Grensfelder. The
troupe embraces over forty.

Some months ago Dion Boucicault pre-
sented an injunction restraining George S.
Gardiner, George H. Hallock and William
J. Fleming, managers of the Olympic The-
atre, from producing the Colleen Bawn, un-
der its title of The Brides of Garryowen.
Judge Donohue on Monday in the Supreme
Court, Chambers, made the injunction per-
manent.

Sidney H. Stuart was last week appointed
by Judge Donohue as referee to assess the
damages resulting from the temporary in-
junction obtained by Walter S. Hill against
Edward Ritter Mollenhauer and Charles
Barnhard. The injunction prohibited the
latter from producing on their own account
the operetta entitled Manhattan Beach; or,
Love Among the Breakers.

Some of the California legislators have
been having somewhat of a lark. On the
first night of Mme. Rentz's Female Minstrels
at Sacramento, Cal., lately, a feature of the
evening was the presence of the "old boys"
of the Constitutional Convention, who, to
the number of forty-six, occupied the front
rows, and who were evidently disposed to be
hilarious, as they greeted some venerable
late comers of their number with applause
and laughter, and several times insisted upon
a "call of the roll." This was voted un-
necessary, as there were none absent.

During the preliminary season of the Royal
Italian Opera at the Academy of Music, com-
plaint was made against Col. Mapleson by
the Society for the Prevention of Cruelty to
Children, charging him with a violation of
the law in allowing girls of tender years to
dance in the spectacle known as Les Papil-
lons. Col. Mapleson was taken before Jus-
tice Morgan at the Jefferson Market Police
Court and held in \$300 bail on two com-
plaints. The cases were presented to the Grand
Jury last week, who, after hearing the evi-
dence of Mr. Jenkins, superintendent of the
society, dismissed the complaint.

BYRNE vs. HARVIER.

The Proceedings in Court.

The case of the Dramatic News against THE MIRROR for alleged libel, was called in the Jefferson Market Court last Saturday afternoon at four o'clock, before Judge Flammer. There was a good attendance of dramatic celebrities present, drawn from the matinees elsewhere. Mr. Allen McDonald, Harvier's counsel, moved to dismiss the complaint. It was shown by him that Byrne had not been referred to by name in the articles alleged to be libelous, that the articles which were affixed to his affidavit were not libelous as relating to Byrne, and that the charge made by Byrne was defective and irregular, since it did not specify that he had any connection with the Dramatic News, against which the alleged libel was said to have been directed. He explained that this was merely a question in law, and did not affect the question of Mr. Harvier's willingness to prove any charge which he (Harvier) might have made against Byrne, or Byrne's paper. "I am unwilling," said Mr. McDonald, pointing to Harvier, "that the young man who is defendant in this suit should for the first time in his life go before a grand jury, because Charles A. Byrne comes into court and swears that he is the convict and blackmailer mentioned, and recognized the likeness as his own."

Mr. Hummel, Byrne's counsel, demanded that the case be sent before the Grand Jury. "That young man, Mr. Harvier, here," he said, "has piled Penion on Ossa, and dipped his pen in the deepest gall, in writing of Mr. Byrne. We swear that we are meant by the words blackmailer and convict. The cap fits us and we choose to wear it."

A legal wrangle followed this, during which a number of technical legal points were raised by both sides. The Judge finally decided that the original point of Mr. McDonald was well taken, that Byrne's charge was insufficient, and that Harvier could not be held on the affidavit through which Byrne had obtained his arrest.

Byrne's counsel then asked permission to amend their complaint so as to make a new one. Permission was granted, and Byrne was called to the stand and examined as follows:

TESTIMONY OF BYRNE.

Q. Mr. Byrne, are you editor of the Dramatic News?

A. I am.

Q. Do you own the paper?

A. I do not.

Q. Mr. Byrne, do you have among any class of persons the reputation of being a convict, blackmailer and practitioner of illegitimate practices toward the ladies of the dramatic profession?

Mr. Hummel objected.

Objection recorded by the Judge, but removed at request of Mr. Hummel.

Byrne replied that he had been charged with blackmailing in two previous cases, but since the publication of the articles in THE MIRROR large numbers of people had asked him whether he was a convict. In the Daly suit—

The Judge asked what that was.

Mr. Hummel replied: "The suit of Augustin Daly against Mr. Byrne for libel, of which Byrne was convicted."

Byrne said that an agent of his had solicited an advertisement of Mr. Daly and been refused, and that the Dramatic News attacked him. Had he given it, he would have regarded it as a blackmailing operation.

Q. Mr. Byrne, how did you know that the articles applied to you?

A. I AM THE ONLY PERSON WRITING FOR THE DRAMATIC NEWS WHO IS "ON THE LIMITS."

Q. Might there not be some one writing for the paper to whom such expressions as "convict," "spy" and "fugitive" might apply?

A. No. I know the history of every one who writes for the Dramatic News.

Q. From personal knowledge?

A. Either from life-long acquaintance, or from knowledge of their antecedents, learned from their families.

[Byrne claimed in his (Some One's) paper to have 300 correspondents situated throughout the world.]

Q. Mr. Byrne, what is the full name of your publication?

A. The Dramatic News and Society Journal.

Q. Are there not other papers having the word "dramatic" in common?

A. I do not know of any. I publish the only dramatic paper in the world.

Mr. Harvier—Except THE MIRROR.

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was seen to have been correct, and the change was incorporated.

Mr. McDonald went on to say that Byrne had reason to know that there was more than one blackmailer in the city, and that the dramatic profession was pestered by them. No one knows that better than Charles A. Byrne. These blackmailers followed the profession, and made a business of practicing on the fears of its lady members, whose lives these blackmailers falsely laid bare to the public. Mr. Harvier was uttering a warning to the profession.

Judge Flammer thereupon discharged Harvier, released his bondsmen, and set down Saturday, March 1, as the day on which the points of law would be determined. In the meanwhile, Byrne's original complaint has been dismissed, and his motion to have the case tried on its merits before a jury refused.

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Appleton and His Amateur.

Mr. Aaron Appleton, at one time advance agent for Fanny Davenport, but more recently an usher at the Fifth Avenue Theatre, is this week presenting Mr. Frederick Paulding (Dodge), an amateur, at the Lyceum in the Fool's Revenge. Mr. Appleton has a perfect right to test his luck in drawing money from or to the Lyceum, but it is manifestly unfair to the profession that the efforts of this Appleton toward management, or the efforts of this amateur Paulding towards acting, should be designated under the head of theatrical performances.

In the first place, Mr. Appleton practices a deception toward the public in presuming to charge for the performances of this amateur. It has come to be accepted as a sort of compromise that amateurs should not be molested in their performances so long as they are free. But Mr. Appleton actually exacts that people coming to see his amateur should pay for the privilege—a proceeding admitting of no defense.

In the second place, this Appleton does the profession an injustice by his announcement that this Paulding, amateur, is "supported by the following brilliant cast:" Frank Mordaunt, Frank R. Pierce, O. H. Barr, Ogden Stevens, Laura Don, Constance Hamblin, and Mrs. Louisa Eldridge. Players of this calibre should have some other employment than playing "support" to Mr. Fred. Paulding, amateur.

In default of any department devoted to amateur matters, THE MIRROR has no space to characterize what Mr. Appleton probably calls the "acting" of this Paulding. He is doubtless no better and no worse than the average run of amateurs.

With some talent and plenty of assurance, with some good friends and a little money to use, he boldly essays a part which not ten actors in America can begin to play properly, and which only one—Edwin Booth—has ever made presentable. There is to us something inexpressibly sad and hollow in the masquerading of this young man, and something painfully significant in the fact that good players like Frank Mordaunt, Laura Don, Constance Hamblin and Mrs. Eldridge are compelled to "support" him.

But THE MIRROR can say truly that it has had no hand in the sorry business, while the Dramatic News last week (for a consideration of \$50) published the picture of this Paulding, accompanied by a glowing account of his talents. THE MIRROR frankly told the truth about him, which truth is that he is a bad actor.

That he is an amateur is evidenced by his selection of Appleton as a manager.

Next week another version of the "fool's revenge" will be given, Paulding undertaking to play Hamlet.

The Case of Ada Gaddis.

Ada Gaddis, a member of the Jane Coombs company, was discharged on the 12th, and on the next morning attached Miss Coombs' baggage. The property was replevied. The case was tried and judgment rendered in favor of Miss Gaddis for \$47—\$15 being for unpaid salary, the rest for fare to New York, Miss Coombs having promised when she engaged her, to pay her way back to New York. Legal proceedings prevented the company from going to Louisville, where they were to have appeared.

F. A. Brown, manager of the Jane Coombs combination, explains the true inwardness of the trouble. He says: "Miss Gaddis was discharged from Miss Coombs' company for conduct unbecoming a lady and professional incompetency, and by taking advantage of the paupers act in Tennessee, caused a very slight annoyance to Miss Coombs. She has received her salary regularly each week, without fail in a single instance, as has every member of Miss Coombs' company, without exception. Her ticket to New York would have been furnished her also, had she performed her part of the contract professionally, and her private conduct been that of a lady. The suit has been taken in Circuit Court, where all the facts will be elicited."

Mr. Boucicault's Spell-Book, produced at Wallack's, on Monday night, with Mr. Wallack and Rose Coghlin leading parts.

THE PINAFORE FEVER.

Alarming Spread of the Epidemic.

The Pinafore fever seems to be spreading everywhere, and all hope of abating it has been abandoned. Reports from Philadelphia represent that it is still crowding the Broad and North Broad, and has been produced with success at the Arch and Carncross Minstrels. The Philadelphia Museum, which is generally about three years behind the other theatres of the country, announces it in preparation. This is taken as a sure sign of the swift spread of the epidemic; but something more remarkable still is the fact that Gilbert's opera has actually drawn crowds to the North Broad Street Theatre—a something utterly without precedent in the history of Philadelphia. Not only is it monopolizing the theatres there, but it is spreading into the interior, and has even penetrated Berks county, where, as is well known, the inhabitants are still voting for Andrew Jackson and talking about the prospect of a trans-Atlantic cable. The whole of Delaware, Maryland, and New Jersey is overrun by itinerant Pinafore troupes.

It is in New York City, however, that the epidemic has been deadliest. There are few managers but have succumbed. The latest bulletin is as follows:

THEATRES WHICH HAVE PRODUCED H. M. S. PINAFORE.

Fifth Avenue.

Lyceum.

Standard.

Niblo's.

San Francisco Minstrels.

Tony Pastor's.

Windsor (underlined).

Globe (threatened).

Mr. Abbey at the Park has produced Engaged, by the author of H. M. S. Pinafore.

Mr. Fulton at the Broadway has produced The Sorcerer, by the author of H. M. S. Pinafore.

Mr. Hofele of the Bowery has taken refuge in Uncle Tom's Cabin under the plea that some of the patrons won't know the difference between it and Pinafore.

The only manager in New York who has held out against it is Lester Wallack, but his powers of endurance may not longer hold.

Poole & Donnelly are said to be willing to produce it with Von Stammwitz as Josephine and Archie Gordon as Dick Deadeye, but we do not credit this slander.

The epidemic has been raging fiercely in Brooklyn at three theatres. It has spread to the leading cities of the West, and the united order of tramps are reported as flying in dismay before the advancing Pinafore parties. Jack Haverly is said to have made an offer to Secretary Thompson for the entire American Navy to play the piece in Chicago one week, on a certainty. Haverly says that unless he can give the best entertainment in American he wouldn't give any at all. There have been calls for relief from Canada and the South, where the epidemic has made its appearance, and Dave Bidwell in New Orleans is reported to have put to sea to save the inflection.

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"I am."

"Do you own it?"

"I do not."

Why "The Sorcerer" was Delayed.

Mr. Chondos Fulton has been experiencing this week some of the difficulties which beset a manager in the production of the intricate music of an opera, and some of the annoyances which result from any dependence on Dick Deadeyes and "toffs." It seems that a local manager had determined to do Gilbert's Sorcerer at the Lyceum. Word, however, was got, it seems, to one Gordon, who, in company with this Deadeye, went to Mr. Fulton and besought him to anticipate the production at the Lyceum by doing it at the Broadway. Mr. Fulton, who, in his dealings with newspaper people, is the soul of affability and good-will, agreed to do so, and on the representation of Dick Deadeye and the "toff" announced it for Monday night.

Monday night came, and no Sorcerer; Tuesday, still no Sorcerer. Up to last night (Wednesday) it had not been done, and there was no immediate prospect of its being done. The delay was caused by reason of the utter impossibility of doing the opera without adequate rehearsals.

Mr. Fulton perceives probably by this time all the trouble the advice of these tyros has brought him. The Broadway stands closed in the very heart of the dramatic season and when of all times it should be open.

In the meanwhile THE Sorcerer is being made ready at another house, where Violetta Colville, Annie Mortimer and other good players have been engaged. Augusta Solke will dance in the ballet, and the work will be thoroughly well done. At the Broadway the following appear: American debut of Miss Matilda Scott (from the London theatres), as Aline. W. H. Lingard has been specially engaged for John Wellington Wells. Other characters by Florence Wood, Annie Boudinot, Minnie Olive, and Messrs. Tom Bullock, Crompton, Davaeu, and Budworth.

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"Do you own it?"

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"How did you know the article applied to you?"

"I am the only person writing for the Dramatic News who is 'on the limits.'"

"On the Limits."

NEW YORK, FEB. 17, 1879.

EDITOR NEW YORK MIRROR:

Will you please tell me the meaning of the expression "on the limits," and oblige X.

The expression "on the limits" is applied to persons who are in the Sheriff's custody and restrained from leaving the county in which he (the Sheriff) may be.

"Are you editor of the Dramatic News?"

"I am."

"Do you own it?"

"I do not."

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"Woman's Loyalty."

CHICAGO, ILL., Feb. 10, 1879.

EDITOR NEW YORK MIRROR:

DEAR SIR:—I wish to call your attention to as deliberate an act of piracy as ever occurred in this play-stealing land. About three years ago, during the Centennial Spring, I, in company with Mr. R. C. Hill, now editor of the Olean (N. Y.) Times, wrote an adaptation of Gibbons' novel, entitled For the King, which we christened Devotion, and laid the scene in this country at the time of the Revolutionary war. The piece was produced at Wood's Museum, this city, shortly after, with Louis James in the leading role. It was a pronounced success, and was immediately stolen for production in California. But now comes the meanest piece of duplicity ever attempted. I placed the manuscript in the hands of the management of the Chestnut Street Theatre, Philadelphia, who read and accepted it, promising to put it on at that house at once. For three months I heard nothing from them, but at the end of that time the manuscript was returned to me without a word of explanation, and although I have written several times for the reason, still no answer has been vouchsafed me. Now, after a lapse of nearly three years they produce a play—my play—under the title of Woman's Loyalty, having slightly altered the dialogue and transferred the time of action to that of our late war, but the characters remain intact, even two or three which were original with me and are not to be found in the novel.

Trusting that you will expose such contemptible littleness, and that Mr. Hart Jackson may be able to account satisfactorily for his share in this dirty theft, I remain,

Yours respectfully,

CHARLES THORNTON.

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Opening the Contest.

There are in New York four dramatic agents who make a specialty of theatrical engagements. The changes which have gone on for the past year in professional matters, have thrown in the hands of these the bulk of the business, and made them, of necessity, important factors in all the engagements made. Stars desiring time, managers seeking attractions, and performers looking for employment, have recourse to these agents. Since the establishment of the "combination" system this branch of the theatrical business has become almost colossal. The agents being men of necessary experience and requisite sagacity, exercise great influence of the engagements made. Up to the present time none of these agents took any active part in the contest waged between THE MIRROR and the Dramatic News for supremacy in theatrical matters. On Saturday, however, the success of THE MIRROR in the premises ceased to be a matter of doubt, and the two principal dramatic agents, and those doing by far the largest business, caused to be displayed prominently in their respective offices a notice to the following effect:

ARTISTS

WHO DO NOT ADVERTISE IN THE DRAMATIC NEWS WILL RECEIVE PARTICULAR ATTENTION IN THIS OFFICE.

In reply to the inquiries of a MIRROR representative, it was ascertained that these agents deemed further ascertainment of the Dramatic News to be hurtful to the profession and to the business of regular managers. It was a duty actors owed themselves to give no moral countenance and to furnish no material support to any paper which dishonored the profession by assailing its best and worthiest members.

"But the actors and managers need a paper. do they not?" asked THE MIRROR man.

"Yes, and THE MIRROR satisfies them; it has superseded the Dramatic News. That is the real cause of their suit against you."

There are numerous other evidences of the feelings of reputable managers and actors in the matter, and as his (Some One's) papers show to-day, they have not passed unperceived.

D. H. Harkins has been seriously contemplating taking Steele Mackaye's play, "Thro' the Dark,"

DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Boston.

The Colville company at the Globe, in Babes in the Wood, have done remarkably well the past week, filling the house at each performance.

Salisbury's Troubadours at the Gaiety have drawn well. They are with us another week. The Little Duke at the Museum has not quite reached the stand which the management would have liked. There is not a sufficient number of leading characters. The burden of the piece rests upon the shoulders of four people. The chorus is large and very good, but it does too much work; in fact, it may be said that the piece is all chorus. Were it not for the "side business" introduced by some of the company, The Little Duke would be almost a failure. Messrs. James Haworth and Schiller are especially noteworthy. These gentlemen study to render their parts attractive. Schiller's part, when given to him, was nothing. Miss Crozier, as the "sleepy girl," makes out of a small part a mountain of fun, and throughout the whole play the lesser parts outshine the more prominent ones, simply because they know that they must make the most of their parts, or else appear as so many sticks.

The Boston Theatre has finished with opera for a while. Strakosch did not do very well, and all but a very few of the patrons of this place have been patiently waiting for the reopening of the drama.

James S. Moffit and E. S. Tarr have formed a company to play Robinson Crusoe over the New England circuit, with Chas. H. Hicks as advance agent. James V. Taylor is spoken of as being connected with the company.

There was a slight ripple of excitement among the higher dramatic and social circles of Boston last Thursday, caused by the publication of a circular announcing the fact of a testimonial dinner to be given to Miss Clara Louise Kellogg at the Parker House. The card also went on to "respectfully" solicit subscriptions to defray the expense. The instigator of the whole affair was the Boston correspondent of a New York daily paper, who probably wished to ingratiate himself with Miss Kellogg. He went to Mr. Parker, and asked permission to use the latter's name. Mr. P., thinking it would be spoken of with some twenty others, consented. But when it appeared in print that he "requested" public contributions for such an object, his indignation was extreme, and he straightway opened the vials of his wrath upon the head of the youthful journalist. Throughout the day Mr. Parker was the recipient of money in sums of from ten to twenty-five dollars, which he immediately returned to the senders thereof. Suffice it to say there was no dinner at the Parker House, and the young gentleman before mentioned was going about seeking whom he could find to help him out with that little bill at the jeweler's, contracted on account of the dinner.

BOSTON THEATRE.—Dion Boucicault began a short engagement at the Boston Theatre on Monday as Conn in The Shaughraun. He was welcomed by a large audience, which insisted on a speech between the acts. He was supported by Louis James as Capt. Molyneux, Mark Price as Corry Kinchella, C. L. Allen as Father Dolan, D. J. Maginnis as Harvey Duff, Mrs. Barry as Claire, Miss Anna Warren as Kate, and Mrs. Penney as Mrs. O'Kelly. The performance was a bright and spirited one. The minor roles were well filled.

HOWARD ATHENEUM.—The Howard returned to the legitimate on Monday, and opened with Charles W. Barry's dramatization of Fenimore Cooper's Spy. The play is not one of remarkable excellence. It follows the novel rather too closely, and is at times slow and dull. The dialogue is too "talky" and lacks fire and snap. There are some good mechanical effects, notably the naval engagement. The principal character was played by E. J. Buckley, and he redeemed the performance. C. A. McManus has a respected role in that of Jack Lawson, and Mrs. Emmie Wilnot found a congenial character in that of Frances Wheaton.

The other theatres continue their last week's bills, viz.: Little Duke at Museum—a very flat piece, Colville Folly Company at the Globe, Salisbury's company at the Gaiety.

Philadelphia.

THE ARCH.—Bartley Campbell's H. M. S. Pinafore company, until lately playing at the Lyceum Theatre, New York, began an engagement at the Arch on Monday evening. The troupe includes Frank Drew as Sir Joseph Porter, the Admiral; J. M. Brown as Captain Corcoran; W. Ekert as Ralph Rackstraw; Miss Eugenie Paul as Josephine; Miss Estelle Mortimer as Buttercup and Miss Corby as Hebe. It may be said of these that while their performance does not compare favorably with the rendition of the piece given at either the Broad or North Broad, it is fairly good. Mr. Drew was heartily welcomed back to the scene of his early successes, and Miss Mortimer applauded for a capital performance of Little Buttercup. Eugenie Paul does Josephine very sweetly, and makes more of the role than is done at the Broad. On Saturday evening Mrs. John Drew's benefit will take place. It will be a dramatic event of rare interest. The play announced is The Rivals, with a cast described as phenomenal. Mrs. Drew will play Mrs. Malaprop, of course, and she will be supported by Harry Edwards, of the Boston Theatre, as Sir Anthony, Owen Fawcett as Bob Acres, Barton Hill as Captain Absolute, Mrs. Walcott as Lydia, Miss Georgie Drew as Julia, Miss Alice Mansfield as Lucy, together with Messrs. Sam Hemple, Wallis and Leonard in other parts. It will be seen that the beneficiary will enjoy the services of the best people within reach for the several roles, not confining herself to local theatres, and it is safe to say that the performance will be more evenly and thoroughly good than The Rivals, with all its many representations has ever had in Philadelphia. It will be a memorable occasion and worthy of the fine actress whose ability has long adorned our stage. The Campbell company will present The Sorcerer next week for the first time in America. It is the latest work of Gilbert and Sullivan, though of a somewhat higher grade, music than H. M. S. Pinafore by the same authors.

ACADEMY OF MUSIC.—At the Academy the first of the week has been the triumphant performance of Etelka Gerster. The interest excited by the performance of Carmen, with the beautiful impersonation of the heroine, and the remarkable presentation of the character of Leonora, were all surpassed in the performance of Etelka Gerster's singing has

created a positive sensation and her rendition of each successive role has only furthered the fine impression created by her first performance. Miss Hank's Carmen can be spoken of only with the highest praise. There were two performances of opera this week, and unfortunately only two. I Puritani was sung on Monday, with Gerster, Campanini, Galassi and Foli in the cast, and on Tuesday the season closed with The Magic Flute, Mme. Roze singing Pamina and Gerster that of the Queen of Night, of which her voice is singularly capable. It is very seldom that this opera is given worthily, Mme. Gerster, however, may be said to have but one good scene in this opera, a circumstance mitigating greatly from its success here at this time. The financial success of the Mapleson season has been emphatic, all the houses—save that of Saturday night—being filled to repletion. The matinee, on Saturday, of Lucia, with Gerster in the cast, drew a crowded house.

BROAD.—At the Broad Street Theatre Pinafore entered upon its seventh week Monday. During the past week the houses have been uniformly large, despite the rare musical attractions of the opera season at the Academy, and the counter attraction of another Pinafore company at the North Broad. Among the spectators last week were two of the prima-donnas of Her Majesty's Opera, Mme. Gerster and Mlle. Minnie Hauk. They occupied a box on successive nights; each joined in the choruses, greatly to the delight of the audience, and expressed themselves enthusiastically in praise of the music and the performance. Several of the Pinafore people are entitled to credit for improved rendition of their roles, notably Mr. Young as Captain Corcoran, Mr. Garner as Ralph and Miss Chapman as Josephine. Mr. Denman's Sir Joseph was good enough at the beginning. Another positive addition to the attractions of the performance is the gorgeous but awkward and knock-kneed marine, the First Lord's bodyguard, who presents a very ludicrous picture and at times executes a very funny accompaniment to Sir Joseph's solos. The fiftieth representation of this opera under the management of Ford & Zimmerman was fittingly celebrated by an illumination of the theatre and the distribution of appropriate souvenirs to the ladies in the audience.

MUSEUM.—Miss Effie Johns, lately leading lady at this theatre, appears this week in Camille, East Lynne and Mary Warner. This house will succumb to the Pinafore fever next week, when the well-known Holman Comic Opera Company will take Gilbert and Sullivan's work in hand.

NORTH BROAD.—H. M. S. Pinafore and Trial by Jury continue to constitute the bill at this theatre and to draw better than any previous attraction has done. They will be continued until further notice.

NOTES.—Lillie Glover has a benefit at the Chestnut on Friday, playing Camille, Geo. Griffiths one at the same theatre on Monday, playing Falstaff in Henry IV. On Monday night Lawrence Barrett plays at the Walnut. He produces King Lear, Hamlet and A New Play.

San Francisco.

THE GATE CITY, February 7. CALIFORNIA THEATRE.—My Son was produced on Monday night to the entire satisfaction of a most critical audience. The play is no doubt familiar to New Yorkers through its presentation at Wallack's. Mr. Raymond as Herr Weigel showed a crudeness which marred some of his finest opportunities for display, if we may say, of refined, suppressed passion. If he has any idea of appropriating the part he must make it a study and not an experiment. He is so identified with this eccentric action and "business" of Col. Sellers, it is evidently no small task for him to drop tones of voice and movements that suggest the irrepressible Sellers and Pembroke to an audience already unprepared for Col. Sellers in his "other parts." However, Mr. Raymond sufficiently impressed one, that with care and time he might make Herr Weigel a marked contrast to his Sellers, and while the part is not a great one, we feel sure he can make it a success. The situations are stronger than the language, which is a rare thing in modern plays and translations, and Mr. Raymond showed an appreciation of that fact in his dress and action in the fourth act. The quiet humor pervading a scene full of real heart-and-home pathos must have been as much a novelty to the actor as to his audience. Mr. Raymond is so unused to aught but the most boisterous of stage-pictures, that to see him tone down to a general moderation was a relief to the eye and ear of even his admirers. The public were inclined to laugh at his idea of pathos. But when he proved that it was in his power to appeal to their sympathy by a corresponding feeling, and, by shedding tears himself, he could draw them from those who laughed, he was no doubt as surprised as they were and fully encouraged to study the finish of work already begun. If he had opened here in My Son there is no doubt it would have been a success, financially. But as the public has its own sweet will, it determined that Raymond was a comedian, and a comedian only; so it sat down, as it were, upon My Son and will wait until "next time" to see Mr. Raymond Sellers. The play is universally praised, and even the critics laud it, in spite of this the houses have not been large. The support was excellent, and in many respects showed off to better advantage than it ever has. Miss DeForrest as Clara Weigel was very painstaking, and in a love scene with Herr Starke, was very pleasing, and indeed has made a better impression than in any part she has played here. Marie Prescott as Emma Wilner has made a hit. Full of health and animal spirits and a charming abandon, with a light song, a hearty laugh and sympathetic voice, she made the house ring with applause. Emma Wilner is indeed the most interesting character in the play, in her hands. Eliza Long as Minna was entirely satisfactory, and looked very pretty in her school-girl dress. Miss Cobb (an amateur), who is now a regular member of the company, was allotted the part of Marie Wilner, and played it remarkably well. She is improving rapidly and more than sustains the promise of her successful debut. She appeared to great advantage in the third act, making a long speech to Leopold in a way that would do credit to older actresses. Mrs. Saunders as Frau Wilner was, as she always is, most excellent, and Miss Grace Pierce showed great versatility by playing Anna Wilner in a pinafore. She generally has to be somebody's mother. Fred. Bock as Rudolph Starke gave a fine, manly impersonation, with plenty of strength, and in his love scene with Clara was very good. Mr. Willis was an acceptable Leopold Weigel, and Frank Cotter was better than usual as Herr Schwalbach. Mr. Basset as Herr Wilner was irresistibly funny, and his representation of a maudlin old husband in the beer-garden scene was most laughable. Felix Morris was not up to his mark as Herr Mechlmeier. He was very cunningly disguised with a wonderful Dutch wig and little Prussian cap, and

looked the idiotic musician to the life. But he did not seem happy in the rendition.

Mr. Raymond goes into the country with the following company: Gusie DeForrest, Miss Cobb, Miss Long, Mr. Cotter, Mr. Willis and Mr. Thompson, and will make quite a tour, lasting two or three weeks. Monday, Feb. 10, Rose Eyttinger appeared as Cleopatra, with a special imported Antony, Mr. Cyril Searle.

BALDWIN'S.—Clara Morris has drawn crowded houses at the Baldwin, playing in Article 47, The Governess and Camille. Her impersonation of Cora could not be more terribly fascinating or thrillingly real. With that low, suppressed voice, at once so fragile and yet so full of nervous strength and reserved fire, she holds her audience almost spellbound. Still we sometimes regret not seeing her in some healthy play, where the comedy lurking in Cora's smile might have full away upon her and upon us. It would be a mutual benefit surely. She plays next week in Conscience—Monsieur Alphonse (her own adaptation) called Raynoud, and also for the benefit of James O'Neil. Then she goes East. Mr. Harriot is here and looks well since his trip to San Gabriel with his wife. He has not been in New York at all, notwithstanding the reports to the contrary. After Clara Morris the present company will be transferred to the grand, gloomy and peculiar Opera House, and the Baldwin will be used by the Primrose Minstrels. Strange management this, but we hope everything will turn out right. The company will open in the Grand Opera House with Within an Inch of His Life, and a succession of strong melo-dramatic plays.

STANDARD.—At the Standard Miss Searle, Miss Singer and Mr. Rice all had benefits, and Evangeline now gives way to Le Petit Corsair, which will close the successful engagement of this popular company. Then comes the Rentz Female Minstrel troupe.

BUSH STREET.—At the Bush Street Theatre the Weathersby Frolics have at once established themselves as favorites. Nat Goodwin is the prime favorite. There is an infectious mirth in Goodwin's acting that pervades the whole company, which they all seem to catch when they come on the stage. Miss Weathersby is a very charming, bright little body, and seldom fails to please. Miss Jennie Weathersby sacrificed her appearance to look funny in a ludicrous costume, a la ballet, and shared the applause of the evening. Miss Elma Deland has a bright face and a promising voice, and contributes largely to the entertainment. Hobbies is an amusing conglomeration of nonsensical stuff. It will doubtless be continued, as so far not an empty seat could be seen in Bush Street Theatre.

Brooklyn.

PARK THEATRE.—Maggie Mitchell played in Mr. Shewell's new drama, Flotsam and Jetsam, Monday and Tuesday nights and Wednesday matinee of last week, when Fanchon was substituted and continued throughout the week. As usual, this favorite of the public drew large audiences. This week Miss Hart's M'iss, with Katy Mayhew in the title role, supported by Charles J. Edmonds as Yuba Bill, and the stock company attached to the theatre, is the attraction offered. Next week Ada Cavendish will play as follows: Monday, Tuesday, Wednesday, and Thursday The New Magdalen, and Friday and Saturday Jane Shore.

COURT SQUARE.—Last week Denier's pantomime troupe was the attraction at this theatre. They played to fair houses. Tuesday and for the remainder of the week Pinafore will be given by the Fryer Comic Opera Company, which includes the names of Blanche Correll and Henri Laurent. Max Maretzek is announced as having charge of the orchestra. The Little Duke, by the same company, will be given next week.

ACADEMY OF MUSIC.—Last week Pinafore, by the Rice combination, was, as elsewhere, successful. Friday and Saturday, Mother and Son, by the Union Square company, will be presented. The scenery used at its production at the Union Square Theatre will be used here.

Chicago.

McVICKER'S.—At McVicker's Miss Ada Cavendish has continued her engagement, and The New Magdalen has been the attraction during the past week. In her rendition of this difficult part, Miss Cavendish shows the true artist, and gives a picture which attracts while it repels. Particularly adapted in figure and in voice for the softer emotions, and most powerful in pathos, we have in Mercy Merrick a role peculiarly adapted to her capabilities, and from first to last she holds her listeners at will. Miss Carrie Jamison appeared to great advantage as Lady Janet Roy. In appearance, dress, manner and delivery, she looked, acted and spoke the part admirably. As Grace Rosenberry, Miss Affie Weaver was unaffected and natural to a degree not often seen in that lady. As Julian Gray, G. F. Learock played as though he wished somebody else had the part, a desire entered heartily into by the audience. The other parts were fairly well filled. The piece was admirably mounted. Miss Ada Cavendish remains one week longer at McVicker's, playing Rosalind in As You Like It, and Pauline in The Lady of Lyons. She will be followed by Rice's Surprise Party in Horrors and several new burlesques.

HAVERLY'S.—The week of English Opera by the Oates company at Haverly's passed with moderate patronage. In fact, Chicago has had lately a plethora of music, and the leading pieces produced had nothing either novel or supremely excellent to attract other than the habitues of this very popular place of amusement. Alice Oates is sprightly as ever, and perhaps a little more pronounced. The company is, if anything, weaker in good voices than heretofore, and nothing about the operas performed calls for special mention. On Sunday night, John A. Stevens opened in Unknown for one week's engagement. He goes next to DeBar's, St. Louis.

HOOLEY'S.—Fanny Jansaneck has during the week played three of her leading roles to fair-sized audiences at Hooley's. While from increasing years and decreasing proportion of parts, the Countess, in which she opened her engagement, is a part peculiarly adapted to her age and obesity, although, as a play, it is insufferably stupid. There was a time when the English-speaking public delighted in German sensationalism, when they could sit and sup on horrors of the Kotzebue school, go into the woods a-robbing with Schiller, contemplate suicide with Goethe, shed tears at the lackadaisical nonsense of Mrs. Haller, sigh at the sorrows of Werther, and contemplate without disgust the peculiar social relations of the elective affinities, but to cut up Kaut's "Critique of Pure Reason" into acts and scenes, to set half-a-dozen ladies and gentlemen, cosily down in easy chairs, and make them ask and answer philosophical conundrums for a mortal half-hour, is rather too much for modern play-goers. We are not finding fault with Mme. Jansaneck. As an artist, she is a

grand one, but such a piece as The Countess would strand a Mary Anderson. As Marie Stuart, Jansaneck gives us one really good "scene." She does not look the part, however, and thus the charming illusion supposed to hang about the beautiful Queen is lost. As Deborah, however, we have the full power of Jansaneck's grand art. On Saturday she was seen as Lady Macbeth, a performance of massive strength and peculiar force. The Criterion Comedy Company play a second engagement at Hooley's, beginning on Monday.

Washington.

NATIONAL THEATRE.—The engagement of Lawrence Barrett proved very successful. During the week, on Wednesday and Saturday evenings, he produced A New Play. His impersonation of Yorick in this piece was very strong and gave further evidence of his undisputed abilities. His reading was a little hurried at different times, which caused an indistinct enunciation. In its entirety it was a very creditable performance.

Mr. Barrett is a somewhat unequal actor. He possesses a sonorous voice, adequate figure, and great stage experience, and manifests much energy, study and taste. His physique, however, imposes certain limitations on his powers. We are accustomed to associate Richelieu with the robust frame of McCullough, the dark solemnity of Booth, and, above all, with the majestic presence of Forrest. Mr. Barrett does not fill the part as these men have done.

His Hamlet is a performance of distinguished general merit, but marred by certain minor defects; while delivering many passages with singular felicity, he is too apt to destroy the effect of what others say by too rapidly seizing on his own lines; his facial expression is generally good; there seem to be, however, occasional moments when his features are expressionless.

We do not wish to be misunderstood in thus noticing the slight defects which somewhat mar the effect of Mr. Barrett's excellent impersonations.

Mr. Thomas W. Keene has rendered most efficient support, some of his portrayals demanding most favorable notice; his Volage in The Marble Heart especially. Messrs. Lanagan, Downing, Waverly, and Miss Henrietta Vaders, of the stock, fill the requirements of the roles assigned them.

OPERA HOUSE.—The Leonard Grover company presented Our Boarding-House very acceptably, with John A. Mackay, Col. Elevator; Edwin Byron, Prof. Gillypod; Lawrence Bradford, Floretti; Miss F. Kimball, Betty; Miss Lizzie Hunt, Beatrice Mannheim; and the remaining characters by a satisfactory company. While Messrs. Mackay and Byron do not equal Crane and Robson in the same roles, we think the rest of the cast superior to that which supported the last-named duo.

Albany.

LELAND OPERA HOUSE.—Barney Macauley and his Uncle Dan'l combination closed a good week's business at this theatre 13th, leaving for a second visit to Troy. Comparisons naturally arise between Uncle Dan'l and Josh Whitcomb, and the respective merits of Macauley and Thompson. There can hardly be any fitting comparison between the plays, as Joshua Whitcomb isn't a play at all, but a mere series of commonplace incidents put into a poor setting to give Mr. Thompson a reasonable excuse to say or do something, while Uncle Dan'l is an orthodox piece of dramatic writing (albeit it represents a very inferior class of written-to-order plays). It may be said that Den Thompson presents a more natural Yankee than Barney Macauley. Uncle Dan'l is a big-hearted Yankee, but with a decided Western flavor of Hoosierism in his character, and while he attracts our interest in the impulsive Deputy Sheriff than from any naturalness of acting. Thompson in Uncle Josh furnishes a picture which every one has seen the counterpart to in their own experience—an honest, blunt, everyday Yankee—and the surrounding characters help him in doing it, as two or three other Yankee types of acting in the play give him only additional prominence. Dan'l represents one Yankee out of twenty; Joshua the other nineteen. Mr. Macauley is well supported, Katy Wilson being particularly good as Clip. It seems unfortunate that the dramatist should have thought it necessary to introduce such a character as Clip, or rather the "business" which he makes her do into this play, as there seems no reasonable necessity for making any additional burden on a stage literature already replete with poor English. However, Miss Wilson "says her say" in as acceptable a manner as it could well be done. Mr. Lipman makes a good deal out of Sandy Mitchell, and Messrs. Reed and Scallan were good. The good ship Pinafore recently sailed into port and cast anchor for a week, beginning 15th. Mr. Saville furnishes the crew.

Providence.

OPERA HOUSE.—Genevieve Ward as Jane Shore, Milnes Levick and company as support, played four nights of last week to good business. The Boston Museum company in My Son, 14th and 15th. Warren, as Herr Wiegand, was superb. The company is a fine one. Houses large. Commencing 17th, we will have three nights of Strakosch Italian opera. Remainder of week, Tony Denier and Humpty Dumpty. Colville Burlesque Company follow. Manager Black has some great attractions to offer later.

LOW'S OPERA HOUSE.—Uncle Tom's Cabin for one week, notwithstanding a card published in a local paper, and which Manager Sam Sanford promptly answered. He has Commodore Tooker's sign-manual to contracts with Jarrett & Palmer. Moreover, the troupe is composed of the principal members of the Jarrett & Palmer company that went to Alton's shores some time ago. The card and the contradiction has given the company a little extra advertising. J. H. Rowe has been specially engaged for the character of Legree. Manager Low brings out the piece in grand style.

Cincinnati.

GRAND OPERA HOUSE.—Haverly's Mastodon Minstrels have attracted large and appreciative audiences during last week. They leave here Sunday night, Feb. 16, for Pittsburgh, at which place they appear on Monday night, Feb. 17. Monday evening the mirth-provoking Lotta will appear at this house in her new play, La Cigale, assisted by an efficient stock company.

PIKE'S OPERA HOUSE.—The Unity Club will produce H. M. S. Pinafore under the patronage of Alphonso Taft, Mrs. Geo. Stanwood, Mrs. L. B. Yeber, and Mrs. Whitman. The amateur troupe has been selected from the best of the city. A highly sensational drama, tending, has delighted the past week. Monday Mordant will appear in her

new drama, in four acts, entitled Our Girls, in which she assumes six characters. There will also appear, Messrs. Quilter and Goldrich, Frank Foster, W. H. Schneider, George Barnum, Misses Eliza O'Connor, Leonora Bradley, Mary Booth, and Wood and West, skatorial song and dance men. Monday, Feb. 24, Bartley Campbell's New York combination in the wonderful success, H. M. S. Pinafore.

Trenton.

TAYLOR OPERA HOUSE.—Pinafore was produced by the Ford and Zimmerman company 11th. Emerson's Minstrels and the Fig Four gave a capital entertainment on the 12th, to a large and appreciative audience. On the 13th Grotto-Grotto by the Ada Richmond troupe. They were greeted by a fair house, and the performance gave great satisfaction. Should this company ever return to Trenton good business awaits them. The following parties are looked for here for the month:

19th, Maggie Mitchell in Lorie; 24th, Collier's Celebrated Case Company; 25th, Duprez and Benedict's Minstrels.

Erie.

PARK OPERA HOUSE.—Mary Anderson and company produced Ingomar the 15th to the largest house of the season, composed of the elite of the city. Miss Anderson is pronounced both by press and public of this place as the greatest actress who ever visited Erie. Texas Jack and company in Trapper's Daughter came the 17th to good business, for two nights. Rice's Evangeline Combination are booked for 22d. Geo. Fawcett Rowe and Mrs. Henrietta Chanfrau have written for dates.

Louisville.

OPERA HOUSE.—Jane Coombs and company played to fair business Feb. 14 and 15. She was billed to open the 13th, but her baggage being detained in Nashville, Tenn., she did not arrive in time. Booked, Feb. 17, Modjeska, one week. Advance sales good. Macauley's Theatre is closed and nothing booked.

Miscellaneous.

PORTLAND, ME.—On the 10th Charles Thayer's company opened in Sea of Ice, which held the boards till the 14th, when Lady Audley's Secret and Rough Diamond were substituted. Miss Cameron took a benefit on the 14th to good house. Miss Stanly, an amateur, made her debut upon this occasion. Booked: Boston Museum Company in Pinafore and Trial by Jury Feb. 28 and March 1; Frank Mayo in Davy Crockett March 14; Barney Macauley in A Messenger from Jarvis Section, April 21, 22, 23, and 24.

THE VARIETY STAGE.

CHICAGO.

At the Metropolitan, in addition to the usual variety olio, Holmes Grover, Jr., has appeared during the week to crowded houses as The Boy Detective. Lena Tettenborn plays by special request a second engagement at this theatre.

Hamlin's has again had extra good business, which is nothing extraordinary for Hamlin's. The capital comedy of Nip and Tuck, capably played by Harry Webber, Edward Barrett and company, has been the main attraction. W. J. Thompson, in his play of Leopold, is the attraction this week.

W. T. Stephens, with his trained dogs in Saved from the Storm, and an excellent olio have drawn crowded houses to the Academy of Music. This week Josh Hart's company appears.

CINCINNATI.

THE COLISEUM.—The unusually strong and attractive bill presented at the performances last week succeeded in filling the house at each presentation. Monday evening, Feb. 17, Manager Edwards will introduce to his many patrons a new star and a new play, W. H. Langdon, a well-known sensational actor, appearing as Wrestling Joe. In the olio will be found Koltair, prestidigitator (late with Herrmann), using no visible apparatus; C. H. Fielding and Maggie Walker, Irish sketch artists; Revelle sisters, flying trapeze artists, and the clever comical actress and song-and-dance artist, Fanny Beane, assisted by Charles Gilday. Monday evening, Feb. 24, Pinafore.

SHICKLING'S ACADEMY OF MUSIC.—The popular actor and manager, Charles Shay, has assumed the entire management of this place, and announces his intention of giving a strictly variety entertainment. We will be able in our next to give our readers the names of the actors who will appear.

The National Theatre (Old Drury) and the Vine Street Opera House are still closed.

LOUISVILLE.

DAVIS' NOVELTY THEATRE opened on Feb. 10, under Tom D. Parmelee as manager, to good business, with N. B. Shimer as stage manager, and the following attractions: Howard Door and son, Parker Sisters, Laura Le Clair, John Foster, Ella Mayo, Kate McDowell, Peasley and Vennetta, and the Coles, Lew and Lena. Departures 15th: Parker Sisters, St. Louis; Howard Door and son, Cleveland; Peasley and Vennetta, unknown. Arrivals 17th: Thorne and Christie's Pantomime Company, Gibson and Russell, John Sheppard.

METROPOLITAN.—Arrivals 17th: John and Lillie Brace, Neoskaleata, Gus Lee and drama, Hoosier Bill. WOODLAND GARDEN.—Feb. 16, Minnie Rainforth, Williams and Sully, Nellie Germon, Kine Brothers, William and Lillie Sparks, D'Arcy Brothers, and Nora Ryan.

PHILADELPHIA.

NATIONAL.—Harry Richmond's drama, Beware of Tramps, has proved such a success that it is announced as the principal attraction at this theatre for another week. Four acrobats and a number of other specialties, including negro comedians, dialect actors, vocalists, etc., appear in the olio. This week General Grant's Trip Around the World is produced. The Arcade Garden Theatre, Philadelphia, is to be sold this week by the Sheriff, to satisfy a mechanic's lien of \$850.

Miscellaneous.

BROOKLYN.—There has been a marked improvement at the Brooklyn Olympic Theatre under Manager Gooding. He studies the wants of the public, and gives them as good a variety show as can be had.

PROVIDENCE, R. I.—The past week has been one of excellent business at the Theatre Comique, where a first-rate show is given. Another excellent bill is announced for this week, by specialty stars.

PORTLAND.—Music Hall will be opened on Feb. 17, by H. Howard, who intends to present a variety show for balance of season. Boston.—The Howard Tony Denier

closed a week of pantomime. It has been but fairly successful, financially, judging from the size of the audiences assembled there at different times.

ERIE, PA.—At the Grand Central Variety the new candidates for the 17th are Keating and Flynn, songs and dances; Lottie Gray, vocalist; Master Noncreek, Irishism, and Davy Wilson, comedian. T. J. Oldfield leads the orchestra consisting of a piano and violin.

WASHINGTON.—The attendance at the Comique continues remunerative, and the attraction worthy of the management. One always sees and hears something new and correspondingly refreshing.

Some Stage Superstitions.

The superstitions of the stage and its people are numberless, and they are quite astonishing for their simplicity. In a chat with Boucicault, who was found recently in a pleasant after-dinner humor, the famous dramatist made a series of revelations that may appear as interesting in print as they undoubtedly were when given between the sips of the mirth-inspiring wine. Mr. Boucicault remarked especially upon the superstitions of the ballet people—the dancing ballet. Every grade of the ballet in England and on the Continent is a slave to superstition. For instance, in his Babil and Bijou spectacle, which he presented in such magnificent style in London ten or fifteen years ago, a premiere danseuse and twenty corymbes rebelled at the full dress rehearsal because the scene in which they had to dance was entirely in blue, without any adornments of silver, blue being an unlucky color among theatrical people the world over, and silver being its only saving relief. In the English theatres to trip on entering on the scene on the first night of a play is a sure sign of success. To receive a bouquet at the stage door before the play begins is an omen of failure.

The American stage depends for its traditions on the English stage, and for most of its superstitions as well. These latter are abundant here, and samples can be quoted without number. When the Black Crook was all ready for production at Niblo's Garden, under the management of William Wheatley, Henry C. Jarrett and Harry Palmer, the first named was very nervous about it. Everything depended on its success. Failure meant ruin, and he could not view the situation as calmly as his partners did. The theatre was all lighted up, the carpenters had "set" the first two scenes, the curtain had been lowered, the ballet and dramatic people were in their rooms dressing for the work of the momentous occasion, the ushers and doorkeepers stood at their posts, and Flanagan the janitor had his hand on the bolts, ready to throw open the stained-glass doors that kept out the clamorous crowd who had gathered in the hallway. Wheatley stood beside the gate, with his partners, and gave the signal. Open went the doors and the rush began. The first person who reached the ticket-taker was a lady, accompanied by a little boy. She handed in her tickets and was half-way through the narrow passage, when Wheatley leaned over the rail, grasped her by the shoulder and thrust her outside, at the same time pushing a man—the next in turn—inside of the railing. Then raising his hat politely to the lady, he apologized, and escorted her in to the usher himself.

"What did you do that for?" asked Harry Palmer.

"Why, my dear boy," explained Wheatley in very suave and stately style, "it would never do to allow a woman to be the first to enter the theatre on a first night."

"Why not?" queried Harry in great surprise.

"Because it's bad luck—that's all. Always let a man in first and you've 'got 'em dead.'"

The Crook was a great success, but no argument could convince Wheatley that he had not saved it by his prompt action at the gate in thrusting a man in first. Wheatley, too, was a man of more than ordinary intelligence.

Stage performers of every degree have a superstitious horror of rehearsals on Sundays, although they give regular performances every night in the week when their engagements carry them to New Orleans. During the three weeks' rehearsals of Jarrett & Palmer's spectacle, Leo and Lotos, at Niblo's, there were two Sunday night rehearsals, and at each it was found necessary to lock the doors at 11 P. M. to keep the dancing girls from running away. Even then some got out of the greenroom windows on Crosby street, climbed over the iron railings and escaped.

It is superstition that salaries will not be paid regularly during the run of a piece that is rehearsed on Sundays, or else the piece itself will be a failure or a death will occur in the company. This was predicted at the Sunday rehearsals of the Crook, and the croakings of the ballet girls were verified by the sudden death of Millie Cavendish, the soubrette of the spectacle, after it had run but one month.

At the Grand Opera House, during Jim Fisk's term of management, Sunday rehearsals were enforced in spite of all the protests of the dramatic and show people. When the great spectacle, Lalla Rookh, was preparing there were three Sunday representations, and the birds of evil omen were loud in their predictions of disaster. Fisk was shot and killed before the fourth Sunday night revel, and the piece, though magnificently presented to the public, lost money for its managers.

Messrs. Ford and Zimmerman have issued for a souvenir a copy of the libretto of H. M. S. Pinafore.

Sardou at Rehearsal.

The rehearsals of a new play in a Parisian theatre always make heavy demands on the actor's strength—physical, intellectual and moral—but when the new play is by Victorien Sardou, and the rehearsal goes on under the personal direction of the author, the affair becomes formidable. At 10 o'clock A. M. the bell is rung and all persons concerned with the performance appear on the stage. From the background M. Sardou enters, wrapped up in a huge coat or cloak, whose collar covers every part of his head which is not protected by the hat, and with a solid camping-stick in one hand and a bottle of ammonia in the other. All present immediately gather around him, directors, managers, actors, actresses, prompters, etc., asking him how about his neuralgia, reporting some new and wonderful cures of this horrible disease, prophesying a sure change of weather during the day and administering all possible kinds of consolation. And this great display of kindness really seems to do the suffering author some good; he opens the cloak-collar a little, shows a faint effort of a smile, and advances, nodding, to his easy chair, over which is erected a complete tent, open in front, but excluding even the slightest suspicion of a draught. The position of the furniture is found correct; the actors occupy the places chalked off for them; the rehearsal begins, and for ten minutes everything gets along quite smoothly; the day looks promising. But there is suddenly heard a fearful cry from the tent, a mixture of an ejaculation and a groan, and, as if shot out by a cannon, M. Sardou leaps onward, stick foremost, and with innumerable cushions and comforters dripping from the floating folds of his cloak.

An actor has overlooked a comma, which embodies an inspiration, and without which the success of the whole play might be imperilled. Interrupting himself, with involuntary groans and sobs, the author explains and explains. By degrees he grows more and more eloquent. The actor understands him, catches up the train, begins to imitate, succeeds, and picking up his cushions and comforters left along the road, the author returns consoled to his tent.

Again a spell of calm weather. But this time it lasts only five minutes, for it is evident that the idea of the whole scene has been mistaken; and if this scene is represented in this manner the impression which the whole comedy is designed to make is started on the wrong track. It points toward the melodrama or toward the farce, and thus it may happen that the spectator laughs just when we want him to cry, or cries just when we want him to laugh. Kneeling before himself, the author now delivers an outburst of the tenderest passion; then arising and placing himself before his own image, he receives the outburst with veiled glances and a delicate tremor of the hand; next he jumps to the left and pours forth the harshness of a wrathful father; finally he moves to the right and presents the mild remonstrances of an indulgent mother.

In short, he plays the scene alone, and he does it so singularly well that one who was present with closed eyes would most probably believe that the rehearsal was going on in its regular way. The whole scene gone through in this manner, the actors recommence, but the author does not leave them any more. He is always close by, in front or behind, explaining, encouraging, criticising, working hard to carry out through the whole ensemble that peculiar note of rendering which he has struck by his own attempt of performing. After dozens of repetitions he succeeds.

"It is there," he exclaims with flashing eyes, and a face beaming with joy and exaltation. "Now, let us begin with the beginning and try to work the whole up to this point."

Thus it goes on till five or six o'clock P. M., till the actors protest that they can do no more. But when in the evening they sit at home, in the dullness of a complete bodily and mental exhaustion, they must confess that that nuisance is a real inspiration, and that timbre a real artistic achievement; and they cannot help sending a thought of kind acknowledgment to the poor, suffering author, who now lies writhing in agony on his sofa, with a bottle of ammonia before his nose.

DATES AHEAD.

A. Anderson, Mary and combination, Rochester, 21st, 22d; Syracuse, 24th, 25th; Wilkes-Barre, Pa., 28th; Easton, March 1st, Reading, 3d; Lancaster, 4th; Wilmington, 5th; Trenton, 6th; Academy of Music, Brooklyn, under J. P. Smith, March 10th, one week.

B. Buffalo Bill and combination, Alliance, Ohio, 20th; Steubenville, 21st; Wheeling, 22d; Zanesville, 24th; Chillicothe, 25th; Columbus, 26th; Springfield, 27th; Dayton, 28th; Terre Haute, March 1st; Cincinnati, 3d, one week, and close, Buffalo Bill going West on a scouting expedition.

Baltimore's Diplomacy party, under Manager Zimmerman, Mobile, Ala., 20th, 21st, and 22d; New Orleans, 23d, one week.

Boston Museum Pinafore combination, Holyoke, Mass., 20th; Hartford, Conn., 21st; New Haven, 22d; Salem, Mass., 26th.

Boucicault, Dion, appearing in The Shaughraun and Colleen Bawn, Boston Theatre, Feb. 17, two weeks; March 3d, one week, Ford's Theatre, Washington; March 10, one week, Philadelphia, Broad Street Theatre; March 17, Grand Opera House, Cincinnati; March 24, DeBar's Opera House, St. Louis; March 31, Haverly's Theatre, Chicago, and then four weeks California Theatre, San Francisco.

Barrett, Lawrence, Ford's Theatre, Baltimore, Feb. 17; Walnut Street Theatre, Philadelphia, Feb. 24.

Barlow, Wilson, Primrose & West's Minstrels, San Francisco, this week and until further notice.

C. Collier's Celebrated Case combination, Norristown, Pa., 21st; Wilmington, Del., 22d; Trenton, N. J., 24th.

Cavendish, Ada, McVicker's Theatre, Chicago, this week; Col. Sinn's, Brooklyn, 24th,

one week; Broadway Theatre, N. Y., March 10.

Claxton, Kate, and combination, Montgomery, Ala., 21st and 22d; New Orleans, 23d, one week.

Chaufraun, Henrietta, and combination, Petersburg, Va., 20th; Little Rock, Ark., 27th and 28th.

Criterion Comedy Combination, Hooley's Theatre, Chicago, 17th; Milwaukee, 24th, each one week; Drawing Room Theatre, New York, later.

D. Davenport, Fanny, and combination, Milwaukee, 21st, 22d; Jackson, Mich., 24th; Bay City, 25th; East Saginaw, 26th; Port Hope, Can., 27th; Detroit, Mich., 28th; Phila., March 3d.

E. Evangeline Troupe, Oil City, Pa., Feb. 20th; Titusville, 21st; Erie, 22d; Dunkirk, 24th; Hornesville, 25th; Elmira, 26th; Binghamton, 27th; Troy, 28th and March 1st, Museum, Boston, 3d.

Emmet, Joe, and combination, Hannibal, Mo., 20th; Springfield, Ill., 21st; Bloomington, 22d.

Esler, Katie, and combination, Walnut Street Theatre, Philadelphia, Feb. 17, one week; Holiday Street Theatre, Baltimore, Feb. 24th.

Eytling, Rose, California Theatre, this week.

Emerson's Minstrels, Chattanooga, Tenn., 20th; Muskegon, 21st; 3d, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22d; Macon, 24th; Columbus, 25th; Montgomery, 27th; Mobile, 28th; New Orleans, March 2d, one week.

F. Fechter, Charles, Holiday Street Theatre, Baltimore, this week; Howard Athenaeum, Boston, Feb. 24th.

Ford and Zimmerman's H. M. S. Pinafore Combination, Williamport, Pa., 17th; Elmira, N. Y., 20th; Rochester, 21st, 22d.

G. Hess Opera Troupe, Austin, Tex., 20th; Dallas, 21st; Sherman 22d; St. Joseph, Mo., 24th and 25th.

Haverly's Mastodon Minstrels, Pittsburgh, 17th, one week; Fort Wayne, Ind., 24th; Peoria, 25th; Quincy, Ill., March 1st.

Haverly's Danites Troupe, Washington, 17th, one week; Norfolk, Va., 24th, 25th; Richmond, 27th, 28th and March 1.

J. Jannussek and combination, Burlington, Ia., 21st; Leavenworth, Kas., 29th.

K. Knight, George S., and combination, Springfield, Mass., 20th; Titusville, Pa., 25th.

L. Lotta and combination, Cincinnati, 17th, two weeks; Springfield, O., March 4th; Chillicothe, 5th.

M. McCullough, John, with T. W. Davey's combination, Academy of Music, New Orleans, this week; Galveston, 24th, one week.

Macaulay, Barney, Holyoke, Mass., Feb. 19th.

Murphy, Joe, and combination, DeBar's Opera House, St. Louis, this week; closes his season there.

Mayo, Frank, Bridgeport, Conn., 21st.

Mapleson Opera Troupe, Academy of Music, Baltimore, this week.

Mayhew, Kate, Park Theatre, Brooklyn, Feb. 17, this week.

Mitchell, Maggie, Lancaster, Pa., 20th; Wheeling, W. Va., 26th and 27th.

Modjeska and company, Louisville, 17th; Indianapolis, 24th, each one week; Terre Haute, Ind., March 3d; Lafayette, 4th; Fort Wayne, 5th; Springfield, O., 8th; Columbus, 7th, 8th; Cincinnati, 10th; Louisville, 17th, each one week; Chicago, 27th, two weeks.

N. Nobles, Milton, and Combination, Jefferson, Mo., 20th; Little Rock, Ark., 21st, 22d; Memphis, 24th, 25th, 26th and 27th.

O. Oates, Alice, Olympic, St. Louis, this week and next; Grand Opera House, Cincinnati, March 3d.

P. Pomeroy, Louise, and combination, Houston, Tex., 20th, 21st.

R. Rogers, Genevieve, and troupe, Marshall, 20th; Shreveport, 21st, 22d, 23d; Dallas, 24th, 25th; Fort Worth, 26th, 27th; Sherman, 28th and March 1st.

Raymond, John T., Virginia City, Nev., 19th, 20th, 21st, 22d.

Rowe, George Fawcett, and combination, Oil Circuit, under S. T. Jack.

S. Standard Theatre Almost a Life combination, Terre Haute, 20th, 21st, 22d; Chicago, 24th, one week.

Stevens, John A., in Unknown, Haverly's Theatre, Chicago, this week; DeBar's Opera House, St. Louis, Feb. 24th.

J. G. Saville's H. M. S. Pinafore Troupe, Albany, 17th, one week; Syracuse, N. Y., 25th, 26th.

Stakosch Opera Troupe, 19th, Providence Opera House; 20th, Hartford, Roberts' Opera House; 21st, New Haven Opera House; 24th, 25th, inauguration of New Opera House, Burlington, Vt.; 26th, 27th, 28th, March 1, Academy of Music, New York.

St. James' Hall, Buffalo, 10th, 11th, Opera House, Toledo; 12th, 13th, 14th, 15th, Whitney's Opera House, Detroit; 17th, one week, McVicker's Theatre, Chicago; 24th, and 25th, Academy of Music, Milwaukee.

T. Thompson, Den, Joshua Whitcomb company, Albany, 21st, 22d; Washington, 24th, one week.

Thompson, Charlotte, Fort Wayne, Ind., 20th; Decatur, Ill., 27th.

W. Williamson, Mr. and Mrs., and combination, Academy of Music, Cleveland, this week; Opera House, Pittsburgh, 24th.

Ward's Diplomacy party, Ottawa, Canada, Feb. 17th, 18th and 19th.

Weatherly's Frolic troupe, Standard Theatre, San Francisco, this week.

Ward, Genevieve, Worcester, Mass., 20th; Lowell, 21st, 22d; Albany, N. Y., 24th, one week.

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[From the New York Herald]

"Miss Mary Anderson last night added another leaf to the chaplet of laurels which already signalizes her rapid dramatic success, and in her rendition of the part of Evadne, which has been made famous for sixty years by some of the greatest actresses of modern times, showed that the mantle of the best of them has not unworthily descended to her own shoulders. The bravest and fairest representatives of the leading American and Irish families of New York allied the Fifth Avenue Theatre, to welcome the revival of the favorite play, and from beginning to end her efforts were the subject of unconstrained and honest applause. The drama, which has been a classic for more than half a century, is the product of the genius of Richard Lalor Shiel, a brilliant young Irish lawyer, and was produced at Covent Garden, London, in 1818. Miss O'Neill—the great O'Neill—held the part of Evadne by right of her talent and beauty; and now, sixty years after, another talented and beautiful Irish tragedienne—for Miss Anderson has an Irish ancestry—comes to increase the fame of the already famous drama. 'Evadne' has been seldom played in New York of late years, because of the extraordinary powers which the piece demands from the representative of the heroine, but since Mary Anderson played the part at the Fifth Avenue Theatre, last year, the character has belonged to her as thoroughly as it did to Miss O'Neill, and, later, to Mrs. Drake, Charlotte Crampton, Julia Dean or Eliza Logan. She played it well then, as the columns of the Herald testify, but she played it better last night than ever before. There is no scene upon the stage which affords an actress equal scope for sustained yet varied declamation, and the applause that rang that rang through the theatre as Miss Anderson concluded the different portions of the statue speech proved that eloquent words eloquently delivered still have the power to move our modern cynical audiences. It was not alone here, however, that she achieved all the triumph of the evening. In the passionate pleadings with her lover, Vicentio, her alternate expression of woman's fidelity, scorn, indignation and grief; her hysterical effort to conceal from her brother, Colonna, the fact that she had been renounced by her lover, and to prevent him from avenging her wrongs, were superb specimens of acting. At times there may have been crudities and faults that were apparent to the eye and ear, but those who so quickly succeeded by grand outbursts of feeling as to be forgotten in the noble art which the woman was representing. No one can see Mary Anderson a dozen times without observing a steady process of growth, improvement in feature, voice, attitude and gesture, a toning down of that which is rough and virile, and a toning up of that which is too effeminate. This was especially noticeable in the performance last night.

"In the general opinion of competent critics, Miss Mary Anderson is the star of first magnitude on our stage just now. Young, with nearly all the physical attributes that Nature can contribute toward an actress of the first quality, she has also the mental aptitudes and the industry that are indispensable elements. Her future on the stage is what she may choose to make it."

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[From THE NEW YORK HERALD, Feb. 1, '79.]
The play "Unknown," which Mr. John A. Stevens is nightly presenting at the Globe Theatre, has proved a success. It is a strong melodrama, with an exciting situation at the close of each act, presented with new and appropriate scenery and an excellent company. The management announces it until further notice.
Owing to previous contracts, compelling Mr. Stevens' appearance at Haverly's Theatre, Chicago, Feb. 17, the present engagement is limited.

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Card.--J. H. Haverly to his Million Minstrel Patrons.

Twenty years' active experience in the management of first class minstrels (during which time I have had the accredited honor of presenting the very best travelling entertainments of the kind ever known) has effectually demonstrated to me the fact that America has evidently long been plainly apparent to the public—that modern minstrelsy, as presented in Haverly's, has, during the past two decades, remained—in point of enlargement and progression—at a standstill.

While all other classes of amusements—opera, dramatic, equestrian and variety—have increased and enlarged their dimensions until their proportions and attractive qualities have appeared unlimited, the managers of minstrelsy have been contented with the old idea of the originators, and the school of Daddy Rice, Christy, and others of their day has been adhered to with but slight deviation and very little improvement.

So far have the outlines of the old system been cherished by managers that a sameness seems to pervade all parts, and the public who have perused the announcements of "gigantic double troupes" witness a constant repetition of the old time minstrel first part, olio and plantation afterpiece, without addition or change from that of twenty years ago.

A few enterprising managers have from time to time engaged an unusually good collection of minstrel talent, and as a reward have received liberal patronage and limited approbation of the public, the verdict being "what they did was well done;" but still the absence of originality and progressive expansion has been painfully prominent in comparison with other branches of the amusement world, and the oft-expressed desire to witness something new in minstrelsy is still unsatisfied.

The public that has so liberally patronized me is well aware of the extensive field that I have covered with my various amusement enterprises. From three to ten first-class companies have been constantly under my supervision and management at all times during the past ten years, and the positive success attendant in almost every instance has heretofore been without parallel in the record of travelling amusements. It has been my aim in every troupe that I have owned and managed to make intrinsic merit the great controlling point. EXCELLENCE AND REFINEMENT has been my motto and trade-mark, and I have carefully eliminated all mediocre features in order to insure the highest standard of perfection. How far I have succeeded my unparalleled and continued success in every city in America is the best proof that I can produce; and I proudly point to the fact that the name of HAVERLY'S MINSTRELS has penetrated every city, village and hamlet, and found a warm welcome in every household of this great land.

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The corps selected from my vast resources has been carefully culled, and an earnest assurance is given to the public that this grand realization far exceeds all previous attempts in minstrelsy, either by myself or others, and that the superiority that has identified my management is the great governing feature of this stupendous combination and culminating triumph of minstrelsy. Faithfully,

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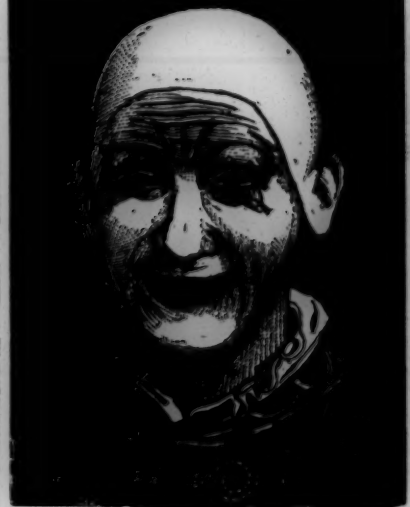
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